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RIVETTE

Texts and Interviews

Edited by Jonathan Rosenbaum



Rivette Texts And Interviews

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Rivette Texts And Interviews:

Rivette Jacques Rivette, 1977 *Movies as Politics* Jonathan Rosenbaum, 2023-09-01 In this new collection of reviews and essays Jonathan Rosenbaum focuses on the political and social dynamics of the contemporary movie scene Rosenbaum widely regarded as the most gifted contemporary American commentator on the cinema explores the many links between film and our ideological identities as individuals and as a society Readers will find revealing examinations of for example racial stereotyping in the debates surrounding *Do the Right Thing* key films from Africa China Japan and Taiwan Hollywood musicals and French serials and the cultural amnesia accompanying cinematic treatments of the Russian Revolution the civil rights movement and the Vietnam War From Schindler's List *Star Wars* *Pulp Fiction* *Forrest Gump* *The Piano* and *Ace Ventura Pet Detective* to the maverick careers of Orson Welles Jacques Tati Nicholas Ray Chantal Akerman Todd Haynes and Andrei Tarkovsky Rosenbaum offers a polemically pointed survey that makes clear the high stakes involved in every aspect of filmmaking and filmgoing In this new collection of reviews and essays Jonathan Rosenbaum focuses on the political and social dynamics of the contemporary movie scene Rosenbaum widely regarded as the most gifted contemporary American commentator on the cinema explores the many **The Death of Classical Cinema** Joe McElhaney, 2012-02-01 The Death of Classical Cinema uncovers the extremely rich yet insufficiently explored dialogue between classical and modernist cinema examining the work of three classical filmmakers Alfred Hitchcock Fritz Lang and Vincente Minnelli and the films they made during the decline of the traditional Hollywood studio system Faced with the significant challenges posed by alternative art cinema and modernist filmmaking practices in the early 1960s these directors responded with films that were self conscious attempts at keeping pace with the developments in film modernism These films Lang's *The Thousand Eyes of Dr Mabuse* Hitchcock's *Marnie* and Minnelli's *Two Weeks in Another Town* were widely regarded as failures at the time and bolstered critics claims concerning the irrelevance of their directors in relation to contemporary filmmaking However author Joe McElhaney sheds new light on these films by situating them in relation to such acclaimed modernist works of the period as Godard's *Contempt* Fellini's *La dolce vita* Antonioni's *Red Desert* and Resnais's *Last Year at Marienbad* He finds that these modernist films rather than being diametrically opposed in form to the work of Hitchcock Lang and Minnelli are in fact profoundly linked to them Mise en Scène and Film Style A. Martin, 2014-11-04 Styles of filmmaking have changed greatly from classical Hollywood through to our digital era So too have the ways in which film critics and scholars have analysed these transformations in film style This book explores two central style concepts *mise en scène* and *dispositif* to illuminate a wide range of film and new media examples *Spanish Cinema Against Itself* Steven Marsh, 2020-02-11 An extraordinary philosophical exploration of the political potential and continued political commitment of cinema today An essential read Patricia Keller Associate Professor of Spanish and Comparative Literature Cornell University *Spanish Cinema Against Itself* maps the evolution of Spanish surrealist and politically committed cinematic traditions from their origins in the 1930s with

the work of Luis Buñuel and Salvador Dalí experimentalist Jos Val de Omar and militant documentary filmmaker Carlos Velo through to the contemporary period Framed by film theory this book traces the works of understudied and non canonical Spanish filmmakers producers and film collectives to open up alternate more cosmopolitan and philosophical spaces for film discussion In an age of the post national and the postcinematic Steven Marsh's work challenges conventional historiographical discourse the concept of national cinema and questions of form in cinematic practice In this exhilarating counter history of experimental filmmaking in Spain Steven Marsh takes up the politics of form the trouble with film history and the theoretical potential of haunting discontinuity and absence Spanish Cinema Against Itself is an important intervention in Spanish film studies and indeed in the scholarship on world cinema Rosalind Galt Professor of Film Studies King's College London

Repertory Movie Theaters of New York City Ben Davis, 2017-03-14 New York's repertory movie houses specialized in presenting films ignored by mainstream and art house audiences Curating vintage and undistributed movies from various countries they educated the public about the art of film at a time when the cinema had begun to be respected as an art form Operating on shoestring budgets in funky settings each repertory house had its own personality reflecting the preferences of the often eccentric proprietor While a few theaters existed in other cities New York offered the greatest number and variety Focusing on the active years from 1960 through 1994 this book documents the repertory movement in the context of economics and film culture

Leos Carax Fergus Daly, Garin Dowd, 2019-01-18 The first book in any language to study the films of this enfant terrible of contemporary French cinema best known for his film *Les Amants du Pont Neuf* Examines key ingredients in the worlds of Carax's films Paris pop music flânerie and amour fou mannerist and neo baroque aesthetics the Nouvelle Vague and contemporary naturalist cinema making the book a good primer of contemporary French film and culture Draws on a variety of intellectual sources such as the philosophy of Deleuze film criticism theory of art and literary monographs Argues that the recent history of maverick mannerist and baroque auteurs from Ruiz Rivette to Garrel and Techine and their explorations of the powers of the false are key to Carax's cinema Examines Carax's contribution to the strand of cinema which is focused on chance and destiny from Wong Kar Wai and David Lynch to films such as *Serendipity* and *Sliding doors*

The Red Years of Cahiers du cinéma (1968-1973) Daniel Fairfax, 2025-10-01 The uprising which shook France in May 1968 also had a revolutionary effect on the country's most prominent film journal Under editors Jean Louis Comolli and Jean Narboni Cahiers du cinéma embarked on a militant turn that would govern the journal's work over the next five years Inspired by Marxist and psychoanalytic theory the red years of Cahiers du cinéma produced a theoretical outpouring that was seminal for the formation of film studies and is still of vital relevance for the contemporary audiovisual landscape The Red Years of Cahiers du Cinéma 1968 1973 gives an overview of this period in the journal's history and its aftermath combining biographical accounts of the critics who wrote for Cahiers in the post 1968 period with theoretical explorations of their key texts

Projections of Memory Richard I.

Suchenski,2016-06-30 *Projections of Memory* is an exploration of a body of innovative cinematic works that utilize their extraordinary scope to construct monuments to the imagination that promise profound transformations of vision selfhood and experience This form of cinema acts as a nexus through which currents from the other arts can interpenetrate By examining the strategies of these projects in relation to one another and to the larger historical forces that shape them tracing the shifts and permutations of their forms and aspirations *Projections of Memory* remaps film history around some of its most ambitious achievements and helps to clarify the stakes of cinema as a twentieth century art form *The Women's*

Companion to International Film Annette Kuhn,Susannah Radstone,1994-01-01 Includes short entries for actresses genres studios and topics **The Films of Laura Mulvey and Peter Wollen** ,2023-04-20 This collection of Laura Mulvey and

Peter Wollen s film scripts vividly evokes the close connection between their influential work as theorists and their work as filmmakers It includes scripts for all six of Mulvey and Wollen s collaborative films Wollen s solo feature film *Friendship s Death* 1987 and Mulvey s later collaborations Each text is followed by a new essay by a leading writer offering a critical interpretation of the corresponding film The collection also includes Wollen s short story *Friendship s Death* 1976 the outlines for two unrealised Mulvey and Wollen collaborations and a selection of scanned working documents The scripts and essays collected in this volume trace the historical significance of a complex cinematic project that brought feminist semiotic and psychoanalytic concerns together with formal devices and strategies The book includes original contributions from Nora M Alter Kodwo Eshun Nicolas Helm Grovas Esther Leslie Laura Mulvey Volker Pantenburg Griselda Pollock B Ruby Rich and Sukhdev Sandhu **The Bressonians** Codruța Morari,2017-07-01 How should we understand film authorship in an era

when the idea of the solitary and sovereign auteur has come under attack with critics proclaiming the death of the author and the end of cinema *The Bressonians* provides an answer in the form of a strikingly original study of Bresson and his influence on the work of filmmakers Jean Eustache and Maurice Pialat Extending the discourse of authorship beyond the idea of a singular visionary it explores how the imperatives of excellence function within cinema s pluralistic community Bresson s example offered both an artistic legacy and a creative burden within which filmmakers reckoned in different often arduous and altogether compelling ways *Improvising Cinema* Gilles Mouëllic,2025-10-01 This spirited volume explores the history and diversity of improvisation in the cinema including works by Jean Renoir Jean Luc Godard and Nobuhiro Suwa Gilles Mouëllic examines improvisational practices that can be specifically attributed to the cinema and argues in favors of their powers as instigators of unprecedented forms of expression *Improvising Cinema* reflects both on the permanence of attempting improvisation and the relationship between technology and aesthetics Mouëllic concludes preservation becomes even more invaluable in the case of improvisation as the creative act exists only within the brief time span of the performance

Godard and the Essay Film Rick Warner,2018-07-15 *Godard and the Essay Film* offers a history and analysis of the essay film one of the most significant forms of intellectual filmmaking since the end of World War II Warner incisively

reconsiders the defining traits and legacies of this still evolving genre through a groundbreaking examination of the vast and formidable oeuvre of Jean Luc Godard The essay film has often been understood by scholars as an eccentric development within documentary but Warner shows how an essayistic process of thinking can materialize just as potently within narrative fiction films through self critical investigations into the aesthetic political and philosophical resources of the medium Studying examples by Godard and other directors such as Orson Welles Chris Marker Agn s Varda and Harun Farocki Warner elaborates a fresh account of essayistic reflection that turns on the imaginative constructive role of the viewer Through fine grained analyses this book contributes the most nuanced description yet of the relational interface between viewer and screen in the context of the essay film Shedding new light on Godard s work from the 1960s to the 2010s in film television video and digital stereoscopy Warner distills an understanding of essayistic cinema as a shared exercise of critical rumination and perceptual discovery

American Culture in the 1950s Martin Halliwell, 2007-03-13 This book provides a stimulating account of the dominant cultural forms of 1950s America fiction and poetry theatre and performance film and television music and radio and the visual arts Through detailed commentary and focused case studies of influential texts and events from Invisible Man to West Side Story from Disneyland to the Seattle World s Fair from Rear Window to The Americans the book examines the way in which modernism and the cold war offer two frames of reference for understanding the trajectory of postwar culture The two core aims of this volume are to chart the changing complexion of American culture in the years following World War II and to provide readers with a critical investigation of the 1950s The book provides an intellectual context for approaching 1950s American culture and considers the historical impact of the decade on recent social and cultural developments

Moving Places Jonathan Rosenbaum, 1995-03-24 I would number Moving Places among a handful of truly classic books about film James Naremore author of Acting in the Cinema

The Science Fiction Film Reader Gregg Rickman, 2004-07 Limelight An illustrated collection of essays by masters such as H G Wells Luis Bunuel Jorge Luis Borges Arthur C Clarke Anthony Burgess Joseph Campbell Pauline Kael George F Will Robin Wood and Susan Sontag

Narrative Mortality Catherine Russell, 1995 Analyzes New Wave cinema from a postmodern perspective What seems like closure might be something more as Catherine Russell shows us in this book about death in narrative cinema since the 1950s Analyzing the structural importance of death in narrative endings as well as the thematics of loss and redemption Russell identifies mortality as a valuable critical tool for understanding the cinema of the second half of the twentieth century Her work includes close textual readings of films by Fritz Lang Wim Wenders Oshima Nagisa Jean Luc Godard and Robert Altman among others In these analyses Russell reveals an uneasy relationship between death and closure which she traces to anxieties about identity gender and national cultural myths as well as to the persistence of desire Drawing on the work of Walter Benjamin she shows us death as a fundamentally allegorical structure in cinema and as a potential sign of historical difference with crucial implications for theories of film narrative and spectatorship Narrative Mortality provides fresh insight

into the dynamics of postmodern cinema as it emerged from the modernist preoccupation with existential mortality By tracing the role of death from a work that precedes the Brechtian cinema of the 1960s Beyond a Reasonable Doubt to several that succeed it Nashville The State of Things the book expands the narrative project of New Wave cinema and ushers it onto a broader historical plane Placing Movies Jonathan Rosenbaum,2023-09-01 Jonathan Rosenbaum longtime contributor to such publications as Film Quarterly Sight and Sound and The Village Voice is arguably the most eloquent insightful film critic writing in America today Placing Movies the first collection of his work gathers together thirty of his most distinctive and illuminating pieces Written over a span of twenty one years these essays cover an extraordinarily broad range of films from Hollywood blockbusters to foreign art movies to experimental cinema They include not just reviews but perceptive commentary on directors actors and trends and thoughtful analysis of the practice of film criticism It is this last element Rosenbaum s reflections on the art of film criticism that sets this collection apart from other volumes of film writing Both in the essays themselves and in the section introductions Rosenbaum provides a rare insider s view of his profession the backstage politics the formulation of critical judgments the function of film commentary Taken together these pieces serve as a guided tour of the profession of film criticism They also serve as representative samples of Rosenbaum s unique brand of film writing Among the highlights are memoirs of director Jacques Tati and maverick critic Manny Farber celebrations of classics such as Gentlemen Prefer Blondes and The Manchurian Candidate and considered reevaluations of Orson Welles and Woody Allen Jonathan Rosenbaum longtime contributor to such publications as Film Quarterly Sight and Sound and The Village Voice is arguably the most eloquent insightful film critic writing in America today Placing Movies the first collect

Mysteries of Cinema Adrian Martin,2025-10-01 The major essays of the distinguished and prolific Australian born film critic Adrian Martin have long been difficult to access so this anthology which collects highlights of his work in one volume will be welcomed throughout film studies Martin offers indepth analysis of many genres of films while providing a broad understanding of the history of cinema and the history of film criticism and culture These vibrant highly personal essays written between 1982 and 2016 balance breadth across cinema theory with almost encyclopedic detail ranging between aesthetics cinephilia film genre criticism philosophy and cultural politics Mysteries of Cinema circumscribes a special cultural period that began with the dream of critique as a form of poetic writing and today arrives at collaborative experiments in audiovisual essays Throughout these essays Martin pursues a particular vision of what cinema has been what it is and what it still could be

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