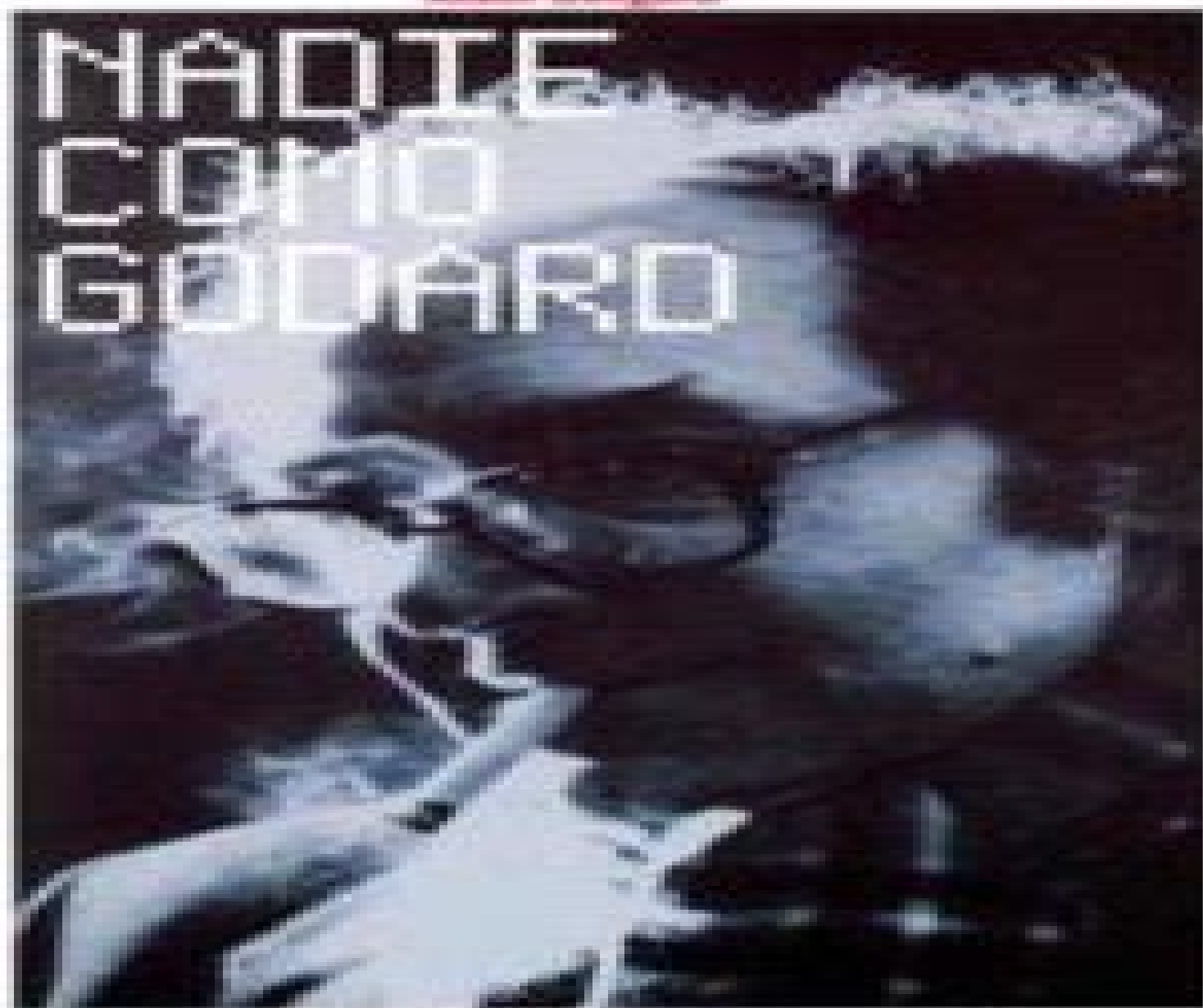


Alfred Hitchcock

NADIE COMO GODARD



1964

Principale

Baronessa Capellano

Nadie Como Godard

**Esther Cohen, Silvana
Rabinovich, Universidad Nacional
Autónoma de México. Instituto de
Investigaciones Filológicas**

Nadie Como Godard:

Nadie como Godard Alain Bergala, 2003 En este libro siguen la apasionante trayectoria del cineasta Godard Muchos de los datos del texto han sido extraídos de entrevistas hechas a Godard **Tiempos de ninguna edad** Antonio Santos, 2019-03-28 Partiendo de los modelos clásicos de Huxley y Orwell en un itinerario que nos lleva desde Metrópolis hasta el OASIS de Ready Player One el presente volumen notifica a partir de una variada selección filmográfica el fracaso de estos modelos de sociedades rígidos y reglamentados Recuperar el pensamiento utópico hoy supone enfrentarlo con los problemas de nuestro tiempo en un mundo real donde individuo y comunidad puedan convivir sin fricciones El cine contribuye poderosamente a mantener vivo este relato pues uno y otro se sitúan bajo el mismo entorno del sueño **El cine clásico** Eduardo A. Russo, 2014-08-01 Qué es el cine clásico No trataremos aquí de establecer algunos clásicos del cine o de discutir un canon Lo que este libro busca es interrogar ciertas formas estilos y funciones que suelen en el cine considerarse clásicos y que poseen una trayectoria por lo menos atípica Mientras otras artes delineaban sus percepciones de lo moderno el cine estabilizó y a escala planetaria ciertos modos de mostrar y narrar durante varias décadas No pocos vieron en ello formas de un clasicismo iniciado por realizadores como David W Griffith y mantenido hasta el presente en otros como Clint Eastwood mientras que en su apogeo eran sostenidos y recreados por cineastas tan dispares como Fritz Lang o Raoul Walsh por citar algunos de los aquí examinados El largo debate sobre el cine clásico abarca posturas muy diversas sumando partidarios y detractores entre realizadores teóricos y críticos No obstante ese modo cinematográfico se ha manifestado muy permeable complejo y hasta paradójico en su estructura así como especialmente abierto al tráfico fronterizo Esos aspectos y formas insistentemente designadas como clásicos deben ser hoy reexaminadas a la luz de la aventura moderna que el cine encarna a lo largo de su más de un siglo de recorrido en el mundo contemporáneo **Mythopoetic Cinema** Kriss Ravetto-Biagioli, 2017-08-08 In Mythopoetic Cinema Kriss Ravetto Biagioli explores how contemporary European filmmakers treat mythopoetics as a critical practice that questions the constant need to provide new identities to a new Europe and with it a new European cinema after the fall of the Soviet Union Mythopoetic cinema questions the perpetual branding of movements ideas and individuals Examining the work of Jean Luc Godard Alexander Sokurov Marina Abramović and Theodoros Angelopoulos Ravetto Biagioli argues that these disparate artists provide a critical reflection on what constitutes Europe in the age of neoliberalism Their films reflect not only the violence of recent years but also help question dominant models of nation building that result in the general failure to respond ethically to rising ethnocentrism In close readings of such films as Sokurov's Russian Ark 2002 and Godard's Notre Musique 2004 Ravetto Biagioli demonstrates the ways in which these filmmakers engage and evaluate the recent reconceptualization of Europe's borders mythic figures and identity paradoxes Her work not only analyzes how these filmmakers thematically treat the idea of Europe but also how their work questions the ability of the moving image to challenge conventional ways of understanding history **Juventud y cine**

Alejandro Ventura,2019-09-23 En los últimos sesenta años los cambios en las actitudes de los jóvenes han sido muy marcados En todos los casos siempre es el hecho de ser joven el hilo conductor que singulariza esos cambios Este libro se propone reconstruir este fenómeno complejo a través del análisis de diversas películas algunas de ellas emblemáticas Rebel Without a Cause Rebelde sin causa para la irrupción juvenil en los años cincuenta Easy Rider Busco mi destino para dar cuenta de la rebeldía contracultural de los sesenta A Clockwork Orange La naranja mecánica como propuesta distópica que sepulta esta rebeldía en los setenta My Own Private Idaho Mi mundo privado para la representación de la apatía juvenil de los ochenta Trainspotting para el cinismo de los noventa y finalmente Matrix para referirnos a la opacidad y la incertidumbre virtual del nuevo milenio

Lecturas levinasianas Esther Cohen,Silvana Rabinovich,Universidad Nacional Autónoma de México. Instituto de Investigaciones Filológicas,2008 **Rolling stones. Los viejos dioses nunca mueren** Stephen Davis,2006-06-15 *Rolling stones* Stephen Davis,2006-05-25 *Páginas de cine* Luis Alberto Álvarez,2020-09-25 Páginas de cine es una selección de las columnas sobre cine que Luis Alberto Álvarez escribió en distintos medios periódicos colombianos entre 1976 y 1995 y que no había vuelto a ser publicada desde 1998 Luis Alberto Álvarez no solo realizó un constante y juicioso trabajo de crítica cinematográfica de las cuales se compilan cerca de 270 piezas en los tres volúmenes que componen el libro sino que además propulsó la crítica de cine en nuestro país nos mostró lo mejor del cine mundial y principalmente contribuyó a formar un público con criterio para ver y juzgar cine **La memoria en donde ardía** Miguel Bonasso,2006

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