

# RITES OF REALISM



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Edited by TONY MARGULIES

# Rites Of Realism Essays On Corporeal Cinema

**Yi-Tong Ma**



## **Rites Of Realism Essays On Corporeal Cinema:**

*Rites of Realism* Ivone Margulies, 2003-03-27 A collection of essays rethinking and reviving realism as a focus for film theory particularly emphasizing the relation of the genre to issues of the body      *Rites of Realism* Ivone Margulies, 2009 DIVA collection of essays rethinking and reviving realism as a focus for film theory particularly emphasizing the relation of the genre to issues of the body div      *The Essay Film* Timothy Corrigan, 2011-08-01 Why have certain kinds of documentary and non narrative films emerged as the most interesting exciting and provocative movies made in the last twenty years Ranging from the films of Ross McElwee *Bright Leaves* and Agn s Varda *The Gleaners and I* to those of Abbas Kiarostami *Close Up* and Ari Folman *Waltz with Bashir* such films have intrigued viewers who at the same time have struggled to categorize them Sometimes described as personal documentaries or diary films these eclectic works are rather best understood as cinematic variations on the essay So argues Tim Corrigan in this stimulating and necessary new book Since Michel de Montaigne essays have been seen as a lively literary category and yet despite the work of pioneers like Chris Marker seldom discussed as a cinematic tradition *The Essay Film* offering a thoughtful account of the long rapport between literature and film as well as novel interpretations and theoretical models provides the ideas that will change this

*Cinema/Politics/Philosophy* Nico Baumbach, 2018-10-30 Almost fifty years ago Jean Louis Comolli and Jean Narboni published the manifesto *Cinema Ideology Criticism* helping to set the agenda for a generation of film theory that used cinema as a means of critiquing capitalist ideology In recent decades film studies has moved away from politicized theory abandoning the productive ways in which theory understands the relationship between cinema politics and art In *Cinema Politics Philosophy* Nico Baumbach revisits the much maligned tradition of seventies film theory to reconsider What does it mean to call cinema political In this concise and provocative book Baumbach argues that we need a new philosophical approach that sees cinema as both a mode of thought and a form of politics Through close readings of the writings on cinema by the contemporary continental philosophers Jacques Ranci re Alain Badiou and Giorgio Agamben he asks us to rethink both the legacy of ideology critique and Deleuzian film philosophy He explores how cinema can condition philosophy through its own means challenging received ideas about what is seeable sayable and doable *Cinema Politics Philosophy* offers

fundamental new ways to think about cinema as thought art and politics      **Japanese Cinema in the Digital Age** Mitsuyo Wada-Marciano, 2012-05-31 Digital technology has transformed cinema s production distribution and consumption patterns and pushed contemporary cinema toward increasingly global markets In the case of Japanese cinema a once moribund industry has been revitalized as regional genres such as anime and Japanese horror now challenge Hollywood s preeminence in global cinema In her rigorous investigations of J horror personal documentary anime and ethnic cinema Mitsuyo Wada Marciano deliberates on the role of the transnational in bringing to the mainstream what were formerly marginal B movie genres She argues persuasively that convergence culture which these films represent constitutes Japan s response to the

variegated flows of global economics and culture With its timely analysis of new modes of production emerging from the struggles of Japanese filmmakers and animators to finance and market their work in a post studio era this book holds critical implications for the future of other national cinemas fighting to remain viable in a global marketplace As academics in film and media studies prepare a wholesale shift toward a transnational perspective of film Wada Marciano cautions against jettisoning the entire national cinema paradigm Discussing the technological advances and the new cinematic flows of consumption she demonstrates that while contemporary Japanese film on the one hand expresses the transnational as an object of desire i e a form of total cosmopolitanism on the other hand that desire is indeed inseparable from Japan s national identity Drawing on a substantial number of interviews with auteur directors such as Kore eda Hirokazu Kurosawa Kiyoshi and Kawase Naomi and incisive analysis of select film texts this compelling original work challenges the presumption that Hollywood is the only authentically global cinema

**New Silent Cinema** Katherine Groo,Paul Flaig,2015-09-16 With the success of Martin Scorsese s *Hugo* 2011 and Michel Hazanavicius s *The Artist* 2011 nothing seems more contemporary in recent film than the styles forms and histories of early and silent cinemas This collection considers the latest return to silent film alongside the larger historical field of visual repetitions and affective currents that wind their way through 20th and 21st century visual cultures Contributors bring together several fields of research including early and silent cinema studies experimental and new media historiography and archive theory and studies of media ontology and epistemology Chapters link the methods concerns and concepts of early and silent film studies as they have flourished over the last quarter century to the most recent developments in digital culture from YouTube to 3D recasting this contemporary phenomenon in popular culture and new media against key debates and concepts in silent film scholarship An interview with acclaimed Canadian filmmaker Guy Maddin closes out the collection

*The Holy Fool in European Cinema* Alina G. Birzache,2016-02-05 This monograph explores the way that the profile and the critical functions of the holy fool have developed in European cinema allowing this traditional figure to capture the imagination of new generations in an age of religious pluralism and secularization Alina Birzache traces the cultural origins of the figure of the holy fool across a variety of European traditions In so doing she examines the critical functions of the holy fool as well as how filmmakers have used the figure to respond to and critique aspects of the modern world Using a comparative approach this study for the first time offers a comprehensive explanation of the enduring appeal of this protean and fascinating cinematic character Birzache examines the trope of holy foolishness in Soviet and post Soviet cinema French cinema and Danish cinema corresponding broadly to and permitting analysis of the three main orientations in European Christianity Orthodox Catholic and Protestant This study will be of keen interest to scholars of religion and film European cinema and comparative religion

**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

*Documentary Filmmaking in Contemporary Brazil* Gustavo Procopio Furtado,2019 This book examines the vibrant field of documentary filmmaking in Brazil from the transition to democracy in 1985 to the present Marked by significant efforts toward the democratization of Brazil s highly unequal society this period also witnessed the documentary s rise to unprecedented vitality in quantity quality and diversity of production which includes polished auteur films as well as rough hewn collaborative works films made in major metropolitan regions as well as in indigenous villages and in remote parts of the Amazon intimate first person documentaries as well as films that dive headfirst into struggles for social justice The transformations of Brazilian society and of filmmaking coalesce and become entangled in this cinema s preoccupation with archives Historically linked to the exercise and maintenance of power the concept of the archive is critical for the documentary as a cultural practice that preserves images from the present for the future unearths and repurposes visual materials from the past and is historically invested in filmic images as records of the real Contemporary films incorporate reflect on and rework a variety of archives such as documents produced by official institutions ethnographic images home movies and photo albums and engage not only with what is preserved but also with lacunas in the record and with alternate forms of remembering retrieving and transmitting the past Through its interaction with archives this book argues the contemporary documentary reflects on and intervenes in the distribution of visibilities and invisibilities centers and margins silences and speech living memory and its preservation in the record thus locating the documentary on archival borders that concern Brazilian society and filmmaking alike

*Temporality and Film Analysis* Matilda Mroz,2013-08-12 This book traces the operation of duration in cinema and argues that temporality should be a central concern of film scholarship It explores the concepts of duration and rhythm resonance and uncertainty affect sense and texture to bring a fresh pers

**The Cinema of Catherine Breillat** Sophie Bélot,2017-08-28 In *The Cinema of Catherine Breillat* B lot offers a detailed analysis of Breillat s past and recent films Breillat is one of the most internationally renowned French women filmmakers whose notoriety is built on her explicit representation of women s sexuality Most of her films rely on a female protagonist s personal and intimate search of her self characterised by her sexual journey Facing

censorship and controversy Breillat's films do not easily fit classification and place the viewer into an uncomfortable position This study looks at Breillat as an independent cinema auteur entertaining a close relation with her films by exploring and positing women from adolescence to adulthood as sexual beings reflecting her films identity emanating from Breillat's personal or intimate scenes **The Routledge Companion to Latin American Cinema** Marvin D'Lugo, Ana M.

López, Laura Podalsky, 2017-09-11 The Routledge Companion to Latin American Cinema is the most comprehensive survey of Latin American cinemas available in a single volume While highlighting state of the field research essays also offer readers a cohesive overview of multiple facets of filmmaking in the region from the production system and aesthetic tendencies to the nature of circulation and reception The volume recognizes the recent new cinemas in Argentina Brazil Chile and Mexico and at the same time provides a much deeper understanding of the contemporary moment by commenting on the aesthetic trends and industrial structures in earlier periods The collection features essays by established scholars as well as up and coming investigators in ways that depart from existing scholarship and suggest new directions for the field **Beyond the New**

**Romanian Cinema** Andrei Gorzo, Veronica Lazăr, 2023-06-01 A stellar representative of the New Romanian Cinema Radu Jude also belongs to a select group of politically minded East European filmmakers who have taken as their subject the nature of the media and the circulation of images Vertov and Eisenstein Du an Makavejev the Ukrainian documentari an Sergei Loznitsa For that reason Andrei Gorzo and Veronica Lazăr's Beyond the New Romanian Cinema Romanian Culture History and the Films of Radu Jude is both welcome and essential J Hoberman author of The Red Atlantis Communist Culture in the Absence of Communism Beyond the New Romanian Cinema Romanian Culture History and the Films of Radu Jude delivers what it promises in its title and offers more It locates Radu Jude's films against the backdrop of the New Romanian Cinema a phenomenon which put Romanian cinema on the map of European and world cinema arguing that Jude overcame a certain sterility and timidity of this movement by creating a very rich and versatile body of work comprising films of different genres and formats At the same time as offering a meticulous and thought provoking analysis of Jude's films the authors use them to explore the strengths and limitations of the auteurist paradigm both in Romania and more widely Ewa Mazierska Professor of Film Studies University of Central Lancashire This impressive study of filmmaker Radu Jude is invaluable not only for its acute critical observations but also for its intelligent informed commentary on Romanian cinema culture and society in general I learned something important on virtually every page Highly recommended James Naremore author of The Magic World of Orson Welles Acting in the Cinema and On Kubrick Andrei Gorzo and Veronica Lazăr offer a comprehensive and refined analysis of the films of Radu Jude a filmmaker who has emerged with one of the most uncompromising voices ranging from the farcical macabre political satire to a philosophical interrogation of representation and who has addressed the most daring topics after the first wave of the so called New Romanian Cinema The monograph manages to combine a wide angle film historical and cultural perspective with an in depth investigation unravelling the ways

in which Jude's cinema is updating the legacy of European modernism in order to engage with pressing issues of Romanian culture and history

**The Curious Humanist** Johannes von Moltke, 2016-06-21 Introduction Siegfried Kracauer and the politics of film theory Metropolitan contact zones Kracauer in New York Totalitarian propaganda Nazi cinema Freedom from fear From Hitler to Caligari spaces of Weimar cinema Authoritarian totalitarian Reframing Caligari the politics of cinema Theory of film and the subject of experience The curious humanist History and humanist subjectivity Epilogue Siegfried Kracauer and the emergence of film studies

*Subject to Reality* Shilyh Warren, 2019-05-16 Revolutionary thinking around gender and race merged with new film technologies to usher in a wave of women's documentaries in the 1970s Driven by the various promises of second wave feminism activist filmmakers believed authentic stories about women would bring more people into an imminent revolution Yet their films soon faded into obscurity Shilyh Warren reopens this understudied period and links it to a neglected era of women's filmmaking that took place from 1920 to 1940 another key period of thinking around documentary race and gender Drawing women's cultural expression during these two explosive times into conversation Warren reconsiders key debates about subjectivity feminism realism and documentary and their lasting epistemological and material consequences for film and feminist studies She also excavates the lost ethnographic history of women's documentary filmmaking in the earlier era and explores the political and aesthetic legacy of these films in more explicitly feminist periods like the Seventies Filled with challenging insights and new close readings *Subject to Reality* sheds light on a profound and unexamined history of feminist documentaries while revealing their influence on the filmmakers of today

**On Women's Films** Ivone Margulies, Jeremi Szaniawski, 2019-07-25 *On Women's Films* looks at contemporary and classic films from emerging and established makers such as Maria Augusta Ramos Xiaolu Guo Valérie Massadian Lynne Ramsay Lucrecia Martel Rakhshan Bani Etemad Chantal Akerman or Claire Denis The collection is also tuned to the continued provocation of feminist cinema landmarks such as Chick Strand's *Soft Fiction* Barbara Loden's *Wanda* Valie Export's *Invisible Adversaries* Cecilia Mangini's *Essere donne* Attentive to minor moments to the pauses and the charge and forms bodies adopt through cinema the contributors suggest the capacity of women's films to embrace shape and question the world

**Onscreen/Offscreen** Constantine V. Nakassis, 2022-12-01 Based on over a decade of ethnographic fieldwork in the South Indian state of Tamil Nadu *Onscreen Offscreen* is an exploration of the politics and being of filmic images The book examines contestations inside and outside the Tamil film industry over the question what is an image Answers to this question may be found in the ontological politics that take place on film sets in theatre halls and in the social fabric of everyday life in South India from populist electoral politics and the gendering of social space to caste uplift and domination Bridging and synthesizing linguistic anthropology film studies visual studies and media anthropology *Onscreen Offscreen* rethinks key issues across a number of fields concerned with the semiotic constitution of social life from the performativity and ontology of images to questions of spectatorship

realism and presence In doing so it offers both a challenge to any approach that would separate image from social context and a new vision for linguistic anthropology beyond the question of language      *The Films of Lenny Abrahamson* Barry Monahan,2018-08-23 The Films of Lenny Abrahamson A Filmmaking of Philosophys of provides a comprehensive study of the films of contemporary highly critically appraised Irish director Lenny Abrahamson As well as considering the aesthetics cultural reflections and philosophical concerns in the better known work of this dynamic and profoundly original Irish filmmaker it also looks at his short film 3 Joes and his little seen student film Mendel As the first sustained study of Abrahamson s engaging and cinematically rich work Barry Monahan s book sheds light on the aesthetic wealth of the artist and connects his stylistic innovations to the context of his projects socio cultural background to his own influences in modern cinema going beyond Irish film to reflect upon the works of auteurs such as Bergman Tarkovsky Kubrick and Kaurismäki among others and to a broader reflection on what his canon has to contribute to the philosophy of cinema art and questions about human existence in the 21st century      *Terrence Malick and the Thought of Film* Steven Rybin,2012-01-01 Terrence Malick and the Thought of Film explores how the experience of viewing Terrence Malick s films enables imaginative acts of philosophical interpretation Useful for both professional philosophers interested in film and scholars of cinema intrigued by philosophy this book shows the ways Malick s films cast philosophy in new cinematic light      **Arnheim for Film and Media Studies** Scott Higgins,2010-10-18 Rudolf Arnheim 1904 2007 was a pioneering figure in film studies best known for his landmark book on silent cinema Film as Art He ultimately became more famous as a scholar in the fields of art and art history largely abandoning his theoretical work on cinema However his later aesthetic theories on form perception and emotion should play an important role in contemporary film and media studies In this enlightening new volume in the AFI Film Readers series an international group of leading scholars revisits Arnheim s legacy for film and media studies In fourteen essays the contributors bring Arnheim s later work on the visual arts to bear on film and media while also reassessing the implications of his film theory to help refine our grasp of Film as Art and related texts The contributors discuss a broad range topics including Arnheim s film writings in relation to modernism his antipathy to sound as well as color in film the formation of his early ideas on film against the social and political backdrop of the day the wider uses of his methodology and the implications of his work for digital media This is essential reading for any film and media student or scholar seeking to understand the meaning and contemporary impact of Arnheim s foundational work in film theory and aesthetics



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