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# Reflexivity in Film and Literature: From Don Quixote to Jean-Luc Godard

Stam, R

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# Reflexivity In Film And Culture From Don Quixote To Jean Luc Godard

**Michael Baumgartner**



## **Reflexivity In Film And Culture From Don Quixote To Jean Luc Godard:**

*Reflexivity in Film and Literature* Robert Stam,1985 Reflexivity refers to those moments in fiction and film when the work suddenly calls attention to itself as a fictional construct For example in literature a character might suddenly step out of the story and address the reader This study of reflexivity in film and literature pays special attention to Don Quixote one of the first such examples of reflexivity in the novel and to Jean Luc Godard and the nouvelle vague in cinema where self reflection prevailed It examines the rise of modernism the complicity of the reader spectator in creating illusion and the production process in film The discussion of film includes Rear Window Tom Jones and The French Lieutenant s Woman Source inconnue

*Reflexivity in Film and Literature* Robert Stam,1992 Reflexivity refers to those moments in fiction and film when the work suddenly calls attention to itself as a fictional construct For example in literature a character might suddenly step out of the story and address the reader

**The Radical Faces of Godard and Bertolucci** Yosefa Loshitzky,1995 From the radical 1960s through the neo conservative 1980s and into the early 1990s the provocative cinematic careers of French director Jean Luc Godard and Italian director Bernardo Bertolucci have captured the imagination of filmgoers and critics alike Although their films differ greatly Godard produces highly cerebral and theoretical works while Bertolucci creates films with more spectacle and emotionalism their careers have sparked lively discussion and debate mostly centred around the notion of an Oedipal struggle between them

Metafilm Music in Jean-Luc Godard's Cinema Michael Baumgartner,2022 Hailed as a leading innovator of visual montage unique storytelling style and ground breaking cinematography Jean Luc Godard is a prominent pioneer in sculpting complex soundtracks altering the familiar relationship between sound and image but his achievements in sound have been largely overlooked Such a lacuna in the extensive research on Godard s work is unfortunate as Godard s lifelong preoccupation of exploring self reflexively all aspects of filmmaking particularly affects film music With the novel approach of metafilm music extrapolated from Jean Luc Godard s oeuvre this book not only closes up a crucial gap in Godard research but also offers detailed analyses of the music as metafilm music in Contempt Alphaville Band of Outsiders Pierrot le fou First Name Carmen Histoire s du cin ma among other films and video productions The innovative scholarly concept of metafilm music enriching the burgeoning field of music in audio visual media describes how Godard thinks about film music with film music This book thus provides a thorough examination of Godard s self reflexive approach to film music which has resulted in a lifelong creation of multi layered soundtracks pushing the envelope of film music and sound to the limit

Recycled Culture in Contemporary Art and Film Vera Dika,2003-06-09 The reuse of images plots and genres from film history has become prominent in contemporary culture In this study Vera Dika explores this phenomenon from a broad range of critical perspectives examining works of art and film that resist the pull of the past Dika provides an in depth analysis of works in several media including performance photography Punk film and examples from mainstream American and European cinema Proclaiming the renewed importance of the image and of genre she investigates works as

diverse as Cindy Sherman's Untitled Film Stills, Amos Poe's The Foreigner, Terence Malick's Badlands and Francis Ford Coppola's One from the Heart. Her study positions avant garde art work within the context of contemporary mainstream film practice as well as in relationship to their historical moment. **Between Film, Video, and the Digital** Jihoon Kim, 2016-07-14

Encompassing experimental film and video, essay film, gallery based installation art and digital art, Jihoon Kim establishes the concept of hybrid moving images as an array of impure images shaped by the encounters and negotiations between different media while also using it to explore various theoretical issues such as stillness and movement, indexicality, abstraction, materiality, afterlives of the celluloid cinema, archive, memory apparatus and the concept of medium as such. Grounding its study in interdisciplinary framework of film studies, media studies and contemporary art criticism, *Between Film, Video and the Digital* offers a fresh insight on the post media conditions of film and video under the pervasive influences of digital technologies as well as on the crucial roles of media hybridity in the creative processes of giving birth to the emerging forms of the moving image. Incorporating in depth readings of recent works by more than thirty artists and filmmakers including Jim Campbell, Bill Viola, Sam Taylor Johnson, David Claerbout, Fiona Tan, Takeshi Murata, Jennifer West, Ken Jacobs, Christoph Girardet and Matthias Müller, Hito Steyerl, Lynne Sachs, Harun Farocki, Doug Aitken, Douglas Gordon, Stan Douglas, Candice Breitz among others, the book is the essential scholarly monograph for understanding how digital technologies simultaneously depend on and differ from previous time based media and how this juncture of similarities and differences signals a new regime of the art of the moving image. **Proust at the Movies** Martine Beugnet, Marion Schmid, 2017-07-28

Film established itself as an artistic form of expression at the same time that Proust started work on his masterpiece *A la recherche du temps perdu*. If Proust apparently took little interest in what he described as a poor avatar of reductive mimetic representation, the resonances between his own radical reworking of writing styles and the novelistic forms and cinema as the art of time are undeniable. *Proust at the Movies* is the first study in English to consider these rich interconnections. Its introductory chapter charts the missed encounter between Proust and the cinema and addresses the problems inherent in adapting his novel to the screen. The following chapters examine the various cinematic responses to *A la recherche du temps perdu* attempted to date: Luchino Visconti and Joseph Losey's failed attempts at adapting the whole of the novel in the 1970s, Volker Schlöndorff's *Un amour de Swann* 1984, Raoul Ruiz's *Le Temps retrouvé* 1999, Chantal Akerman's *La Prisonnière* in *La Captive* 2000 and Fabio Carpi's *Quartetto* 1982 and *Le Intermittenze del cuore* 2003. The last chapter tracks the echoes of Proust's writing in the work of various directors from Abel Gance to Jean-Luc Godard. The approach is multidisciplinary, combining literary criticism with film theory and elements of philosophy of art. Special attention is given to the modernist legacy in literature and film with its distinctive aesthetic and narrative features. An outline of the history and recent evolution of contemporary art cinema thus emerges: a cinema where the themes at the heart of Proust's work, memory, time, perception are ceaselessly explored. **Cinema and Intermediality** Ágnes Pethő, 2011-05-25

Within the last two

decades intermediality has emerged as one of the most challenging concepts in media theory with no shortage of various taxonomies and definitions What prompted the writing of the essays gathered in this volume however was not a desire for more classifications applied to the world of moving pictures but a strong urge to investigate what the inter implied by the idea of intermediality stands for and what it actually entails in the cinema The book offers in each of the individual chapters a cross section view of specific instances in which cinema seems to consciously position itself in between media and arts employing techniques that tap into the multimedial complexity of cinema and bring into play the tensions generated by media differences The introductory theoretical writings deal with the historiography of approaching intermedial phenomena in cinema presenting at the same time some of the possible gateways that can open up the cinematic image towards the perceptual frames of other media and arts The book also contains essays that examine more closely specific paradigms in the poetics of cinematic intermediality like the allure of painting in Hitchcock s films the exquisite ways of framing and un framing haptical imagery in Antonioni s works the narrative allegories of media differences the word and image plays and ekphrastic techniques in Jean Luc Godard s total cinema the fl neuristic intermedial gallery of moving images created by Jos Luis Guer n or the types of intermedial metalepses in Agn s Varda s cin criture From a theoretical vantage point these essays break with the tradition of thinking of intermediality in analogy with intertextuality and attempt a phenomenological re definition of intermedial relations Moreover some of the analyses target films that expose the coexistence of the hypermediated experience of intermediality and the illusion of reality connecting the questions of intermediality both to the indexical nature of cinematic representation and to the specific ideological and cultural context of the films thus offering insights into a few questions regarding the politics of intermediality as well

**The Giallo Canvas** Alexandra

Heller-Nicholas, 2021-01-22 Beloved among cult horror devotees for its signature excesses of sex and violence Italian giallo cinema is marked by switchblades mysterious killers whisky bottles and poetically overinflated titles A growing field of English language giallo studies has focused on aspects of production distribution and reception This volume explores an overlooked yet prevalent element in some of the best known gialli an obsession with art and artists in creative production with a particular focus on painting The author explores the appearance and significance of art objects across the masterworks of such filmmakers as Dario Argento Lucio Fulci Sergio Martino Umberto Lenzi Michele Soavi Mario Bava and his son Lamberto

**The British working class in postwar film** Philip Gillett, 2019-01-04 An incidental pleasure of watching a film is what it tells us about the society in which it is made Using a sociological model The British working class in postwar film looks at how working class people were portrayed in British feature films in the decade after the Second World War Though some of the films examined are well known others have been forgotten and deserve reassessment Original statistical data is used to assess the popularity of the films with audiences With its interdisciplinary approach and the avoidance of jargon this book seeks to broaden the approach to film studies Students of media and cultural studies are

introduced to the skills of other disciplines while sociologists and historians are encouraged to consider the value of film evidence in their own fields This work should appeal to all readers interested in social history and in how cinema and society works

A Second Life Thomas Elsaesser, Michael Wedel, 1996 In the Beginning Recollections of Software Pioneers records the stories of computing's past enabling today's professionals to improve on the realities of yesterday The stories in this book clearly show that modern concepts such as data abstraction modularity and structured approaches date much earlier in the field than their appearance in academic literature These stories help capture the true evolution The book illustrates human experiences and industry turning points through personal recollections by the pioneers people like Barry Boehm Peter Denning Watts Humphrey Frank Land and a dozen others

*Rethinking Brechtian Film Theory and Cinema* Angelos Koutsourakis, 2018-09-20 Making a compelling argument for the continuing relevance of Brechtian film theory and cinema this book offers new research and analysis of Brecht the film and media theorist placing his scattered writings on the subject within the lively film theory debates that took place in Europe between the 1920s and 1960s

The Oxford Handbook of Cervantes Aaron M. Kahn, 2021 An essential resource for scholars and students of the Spanish Golden Age Includes studies on Cervantes's complete oeuvre Offers original analysis of all aspects of the author's life and works Quotations from primary sources are given in both English and Spanish opening Cervantes's works up to the English speaking world All chapters are part analytical and part descriptive and can be read in any order Book jacket

**Michel Ocelot** Laura Buono, 2023-12-01 This unique book examines the career of Michel Ocelot from his earliest works to his latest research and productions including an interview regarding his latest film *Le Pharaon le Sauvage et la Princesse* 2022 The book highlights the director's role in the panorama of contemporary animated cinema and his relationship with the tradition both artistic and cinematographic The book carefully analyses the ethical and social nature of Ocelot's work to underscore the duality of the director's oeuvre both artistic and social using an interdisciplinary approach that blends film and aesthetic criticism with gender studies and decolonial thought Particular attention will be given to the themes of multiculturalism discrimination and treatment of women which are at the centre of many current cultural debates The book will be of interest to an audience of experts animation enthusiasts and film scholars as well as to a wider readership interested in learning about the poetics of Kirikou's father

**Graphic Design Theory** Helen Armstrong, 2012-08-10 Graphic Design Theory is organized in three sections Creating the Field traces the evolution of graphic design over the course of the early 1900s including influential avant garde ideas of futurism constructivism and the Bauhaus Building on Success covers the mid to late twentieth century and considers the International Style modernism and postmodernism and Mapping the Future opens at the end of the last century and includes current discussions on legibility social responsibility and new media Striking color images illustrate each of the movements discussed and demonstrate the ongoing relationship between theory and practice A brief commentary prefaces each text providing a cultural and historical framework through which the work can be evaluated Authors include

such influential designers as Herbert Bayer L szlo Moholy Nagy Karl Gerstner Katherine McCoy Michael Rock Lev Manovich Ellen Lupton and Lorraine Wild Additional features include a timeline glossary and bibliography for further reading A must have survey for graduate and undergraduate courses in design history theory and contemporary issues Graphic Design Theory invites designers and interested readers of all levels to plunge into the world of design discourse **Writing and the Revolution** Katie Brown,2019 Through a close reading of eight Venezuelan novels published between 2004 and 2012 this book reveals the enduring importance of the national in contemporary Venezuelan fiction arguing that the novels studied respond to both the nationalist and populist cultural policies of the Bolivarian Revolution and Venezuela s literary isolation

**The Routledge Companion to Film History** William Guynn,2010-09-13 The Routledge Companion to Film History is an indispensable guide for anyone studying film history for the first time Incorporating a series of 11 introductory critical essays on key subject areas with a dictionary of key names and terms it serves to introduce the reader to the field of film history in a comprehensive and well rounded manner *Behind the Eye* Toril Jenssen,2017-10-03 How is film used in research and what are the implications of using audio visual material in the development of scientific knowledge This book confronts the strategies and challenges of using film in research contexts with a focus on the concept of reflexivity and the relationship between the researcher and informant Jenssen examines reflexivity with respect to specific social science methodologies and to the cultural forms of expression of modernity She also covers the historical role of visual media in knowledge production and in the communication and dissemination of research and shows how visual media underpin important aesthetic and ethical issues related to the construction of social life This book is an accessible and provocative read for those in media studies and visual anthropology as well as for all scholars and students who use film in research Brazilian Cinema Randal Johnson,1995 From the documentary to the cinema novo and cannibalism from Nelson Pereira dos Santos s Vidas Secas to music in the films of Glauber Rocha this third revised edition is a century spanning introduction to the story of a medium that flourished in one of the most developed of underdeveloped nations **Law in Film** David Alan Black,1999 The courtroom like the movie theater is an arena for the telling and interpreting of stories Investigators piece them together witnesses tell them advocates retell them and judges and juries assess their plausibility These narratives reconstitute absent events through words and their filming constitutes a double narrative one important cultural practice rendered in the terms of another Drawing on both film studies and legal scholarship David A Black explores the implications of representing court procedure as well as other phases of legal process in film His study ranges from an inquiry into the common metaphorical ground between film and law explored through the detective and the witness to a critical survey of legal writings about the cinema to close analyses of key films about law In examining multiple aspects of law in film Black sustains a focus on the central importance of narrative while also unearthing the influences pleasure in film power in law that lie beyond the narrative realm Black s penetrating study treats questions of narrative authority and structure social authority and cultural

history revealing the underlying historical cultural and cognitive connections between legal and cinematic practices



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