



Speaking
Kaja Silverman and about
Harun Farocki Godard

with a foreword by Constance Penley

Speaking About Godard

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Speaking About Godard:

Speaking about Godard Kaja Silverman, Harun Farocki, 1998-07-01 A leading film theorist and a filmmaker discuss the lasting contributions of the most prominent living filmmaker Jean Luc Godard Probably the most prominent living filmmaker and one of the foremost directors of the postwar era Jean Luc Godard has received astonishingly little critical attention in the United States With *Speaking about Godard* leading film theorist Kaja Silverman and filmmaker Harun Farocki have made one of the most significant contributions to film studies in recent memory a lively set of conversations about Godard and his major films from *Contempt* to *Passion* Combining the insights of a feminist film theorist with those of an avant garde filmmaker these eight dialogues each representing a different period of Godard's film production and together spanning his entire career get at the very heart of his formal and theoretical innovations teasing out with probity and grace the ways in which image and text inform one another throughout Godard's oeuvre Indeed the dialogic format here serves as the perfect means of capturing the rhythm of Godard's ongoing conversation with his own medium in addition to shedding light on how a critic and a director of films respectively interpret his work As it takes us through Godard's films in real time *Speaking about Godard* conveys the sense that we are at the movies with Silverman and Farocki and that we as both student and participant are the ultimate beneficiaries of the performance of this critique Accessible informative witty and most of all entertaining the conversations assembled here form a testament to the continuing power of Godard's work to spark intense debate and reinvigorate the study of one of the great artists of our time *Film*, 1997 *Forming Couples* Leo Bersani, 2003 *Art in the Cinematic Imagination* Susan Felleman, 2006-01-02 Bringing an art historical perspective to the realm of American and European film *Art in the Cinematic Imagination* examines the ways in which films have used works of art and artists themselves as cinematic and narrative motifs From the use of portraits in *Vertigo* to the cinematic depiction of women artists in *Artemisia* and *Camille Claudel* Susan Felleman incorporates feminist and psychoanalytic criticism to reveal individual and collective perspectives on sex gender identity commerce and class Probing more than twenty films from the postwar era through contemporary times *Art in the Cinematic Imagination* considers a range of structurally significant art objects artist characters and art world settings to explore how the medium of film can amplify reinvent or recontextualize the other visual arts Fluently speaking across disciplines Felleman's study brings a broad array of methodologies to bear on questions such as the evolution of the Hollywood Love Goddess and the pairing of the feminine with death on screen A persuasive approach to an engaging body of films *Art in the Cinematic Imagination* illuminates a compelling and significant facet of the cinematic experience **Representations**, 2004 **The New York Times Encyclopedia of Film: 1972-1974**, 1984 **French film directors** Douglas Morrey, 2005 This volume offers a new interpretation of one of the most innovative directors in the history of cinema It is the first book to cover the whole of Godard's career from the French New Wave to the recent triumphs of *Histoire s du cin ma* and *Eloge de l amour* Drawing on a wide range of literary filmic and philosophical texts the book

places Godard's work within its intellectual context examining how developments in French culture and thought since 1950 have been mirrored in and sometimes anticipated by Godard's films Numerous sequences from Godard's films are singled out for close analysis demonstrating how the director's radical approaches to narrative editing sound and shot composition have made the cinema into an analytical tool in its own right The book will be essential to all students of Godard's films and of interest to scholars of modern and contemporary French cinema culture and thought **Camera Obscura** ,2002 A journal of feminism and film theory *Film and Philosophy* ,2007 AS mediatijschrift ,2002 *French Cinema Since 1950* Emma Wilson,1999 French Cinema Since 1950 brings together modern scholarship of the most widely viewed and studied works of the period Cinephilia in the Age of Digital Reproduction Scott Balcerzak,Jason Sperb,2009 This title explores the increasing relevance of digital media in the consumption and analysis of film *Photographers and Filmmakers* MacMillan Reference Usa,2001 Bring history to life with this unique collection featuring vivid profiles of famous people places and historical events Articles are selected with the curriculum in mind and include newly written and selected articles from the distinguished Macmillan Reference USA collection Rewritten for students starting at the middle school level each volume features a lively 2 color design photographs quotes and fascinating sidebars Australian Journal of French Studies ,1999

Gender and French Cinema Alex Hughes,James S. Williams,2001-12 Bringing together original essays by French British and American scholars this collection explores the key role of gender and sexual politics in 20th century French cinema **October** ,1976 **The Best Books for Academic Libraries** ,2002 Books recommended for undergraduate and college libraries listed by Library of Congress Classification Numbers The Speaker ,1892 Talking about Films Chidananda Das Gupta,1981 Peter Greenaway's Post-cinematic Art-world Paula Willoquet-Maricondi,1999

Ignite the flame of optimism with is motivational masterpiece, **Speaking About Godard** . In a downloadable PDF format (PDF Size: *), this ebook is a beacon of encouragement. Download now and let the words propel you towards a brighter, more motivated tomorrow.

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