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Stories of Legendary Heroes
The Children's Hour: Stories of legendary heroes
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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

this original study examines the representation of the body in french new wave films through discussion of a series of films by jean luc godard perhaps the central figure of the french new wave through analysis of *À bout de souffle* *une femme est une femme* *le mépris* and *alphaville* alongside discussion of some of godard's lesser known french new wave films the book explores the interrelation between bodies books and bathrooms that they facilitate in so doing it aims to destabilise the french new wave's myth of male exceptionalism and denaturalise the gender dynamic most commonly viewed at its heart revealing that the women who make up a fundamental part of its fabric are not textually trapped by godard's authorial presence instead their corporeality disrupts any purported authorial and national ownership of their bodies given the enduring popularity and visibility of the french new wave and of jean luc godard in universities and journals the body in jean luc godard's new wave films will appeal to scholars in the disciplines of french and film studies as well as to undergraduate and postgraduate students of these disciplines

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 cinéma* 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

maryel locke and charles warren present twelve original essays by film critics filmmakers theologians and philosophers that examine the 1985 film *hail mary* directed by jean luc godard and its companion film *the book of mary* directed by anne marie miéville the films are collectively released under the title *hail mary* the interpretative essays offer a rich spectrum of analysis and opinion representing many divergent points of view about critical theory the status of women and the value of film as a medium locke and warren also include two important interviews with godard brief biographies and complete filmographies of godard and miéville a short breakdown of the two films including the english subtitles and the script of the french dialogue to complete a remarkably

comprehensive treatment of this important film the only film based on the biblical story of the virgin mary godard's hail mary is a contemporary swiss french representation of mary's virgin pregnancy the birth of her son and her relationship with joseph and her young child miéville's companion film is about a young girl named mary whose parents get a divorce while neither film is overtly religious the initial release of hail mary brought public protests court cases a physical attack on godard and condemnation by the pope

investigating the boundaries between media in an age of convergence cinematic tv constructs a new model for exploring how contemporary serial dramas quote copy and appropriate american cinema

a dictionary of the avant gardes recognizes that change is a driving force in all the arts it covers major trends in music dance theater film visual art sculpture and performance art as well as architecture science and culture

official publication of the association for asian american studies explores all aspects of the asian american experience publishes original works of scholarly interest to the field including new theoretical developments research results methodological innovations public policy concerns pedagogical issues and book media reviews

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

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