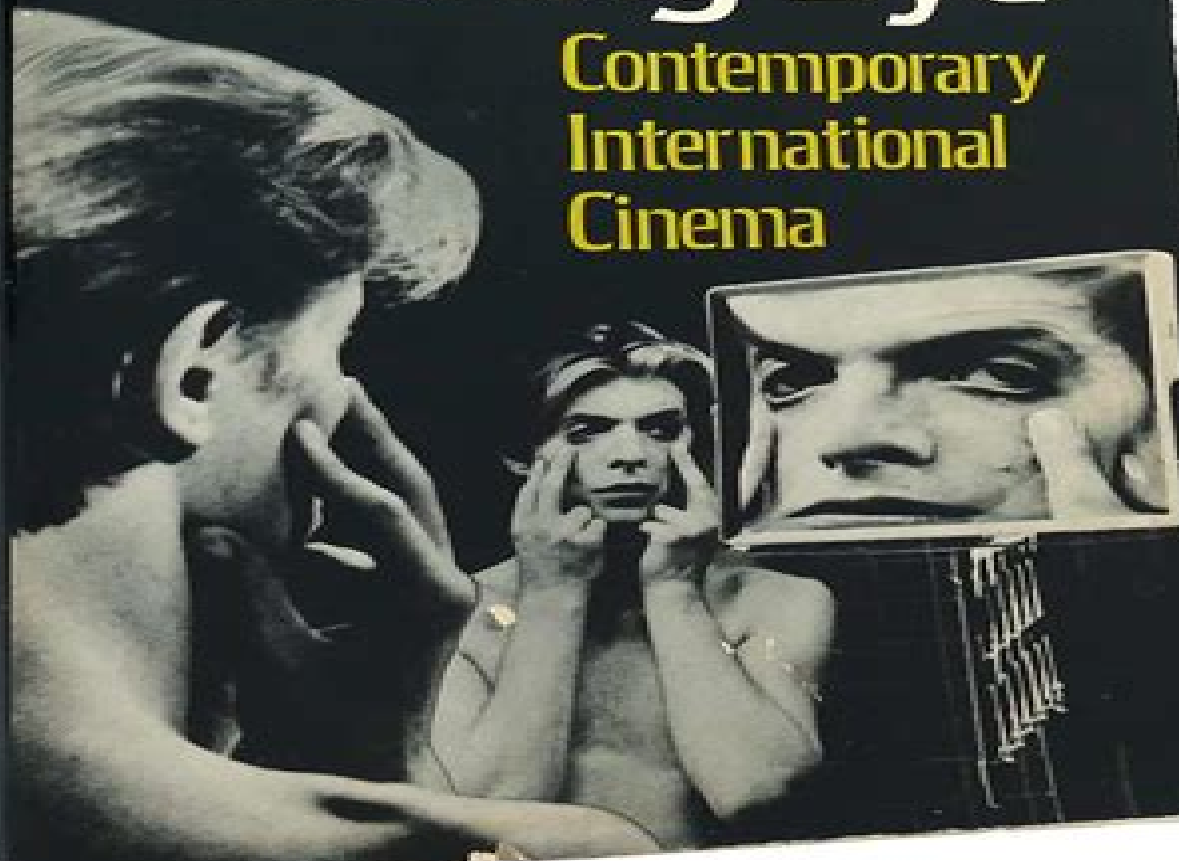


Robert Phillip Kolker

The Altering Eye

Contemporary
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Altering Eye Contemporary International Cinema

Charles L. Leavitt IV



Altering Eye Contemporary International Cinema:

The Altering Eye Robert Phillip Kolker, 2009 *The Altering Eye* covers a golden age of international cinema from the end of WWII through to the New German Cinema of the 1970s. Combining historical political and textual analysis, the author develops a pattern of cinematic invention and experimentation from neorealism through the modernist interventions of Jean Luc Godard and Rainer Maria Fassbinder, focusing along the way on such major figures as Luis Buñuel, Joseph Losey, the Brazilian director Glauber Rocha, and the work of major Cuban filmmakers. Kolker's book has become a much quoted classic in the field of film studies, providing essential reading for anybody interested in understanding the history of European and international cinema. This new and revised edition includes a substantive new Preface by the author and an updated Bibliography.

The Altering Eye Robert Phillip Kolker, 2009 *The Altering Eye* covers a golden age of international cinema from the end of WWII through to the New German Cinema of the 1970s. Combining historical political and textual analysis, the author develops a pattern of cinematic invention and experimentation from neorealism through the modernist interventions of Jean Luc Godard and Rainer Maria Fassbinder, focusing along the way on such major figures as Luis Buñuel, Joseph Losey, the Brazilian director Glauber Rocha, and the work of major Cuban filmmakers. Kolker's book has become a much quoted classic in the field of film studies, providing essential reading for anybody interested in understanding the history of European and international cinema. This new and revised edition includes a substantive new Preface by the author and an updated Bibliography.

Altering Eye Robert Kolker Phillip, 2012

The Aesthetics of Antifascist Film Jennifer Lynde Barker, 2013

Through a series of detailed film case histories ranging from *The Great Dictator* to *Hiroshima mon amour* to *The Lives of Others*, *The Aesthetics of Antifascist Film* explores the genesis and recurrence of antifascist aesthetics as it manifests in the WWII, Cold War, and Post Wall historical periods. Emerging during a critical moment in film history, the 1930s and 1940s Hollywood cinematic antifascism was representative of the international nature of antifascist alliances with the amalgam of film styles generated in migr Hollywood during the WWII period, reflecting a dialogue between an urgent political commitment to antifascism and an equally intense commitment to aesthetic complexity. Opposed to a fascist aesthetics based on homogeneity, purity, and spectacle, these antifascist films project a radical beauty of distortion, heterogeneity, fragmentation, and loss. By juxtaposing documentation and the modernist techniques of surrealism and expressionism, the filmmakers were able to manifest a non-totalizing work of art that still had political impact. Drawing on insights from film and cultural studies, aesthetic and ethical philosophy, and socio-political theory, this book argues that the artistic struggles with political commitment and modernist strategies of representation during the 1930s and 40s resulted in a distinctive radical aesthetic form that represents an alternate strand of post-modernism.

The Films of Wim Wenders Robert Phillip Kolker, Peter Beicken, 1993-01-29 The authors trace the development of one of the most well-known directors of the New German Cinema that flourished in the 1970s and early 1980s. Examining Wim Wenders' career from his early film school productions through

his mature works of the 1970s this book also analyses the most recent works as well as the themes and preoccupations that unite his oeuvre As the authors note Wenders works have been profoundly influenced by American films especially the road movie genre His own work often features characters who are always on the move in an attempt to capture a glimpse of their identity and place in the world They also represent a generation of postwar Germans seeking to redeem themselves and the history of their country by turning to American popular culture particularly its music and movies **Stanley Kubrick's**

^I2001: A Space Odyssey^R Robert Kolker,2006-03-23 Though Stanley Kubrick s 2001 A Space Odyssey boasts a large and ever expanding fan base there are few among even the most avid enthusiasts that fully understand the film s inheritance complexities and ironies The essays in this collection newly commissioned from a wide variety of scholars for this volume examine in detail various possible readings of the film its historical context and its status as a quintessential science fiction genre piece *Italian Neorealism* Charles L. Leavitt IV,2020-07-02 This book seeks to redefine recontextualize and reassess

Italian neorealism an artistic movement characterized by stories set among the poor and working class through innovative close readings and comparative analysis Aesthetics and the Cinematic Narrative Michael Peter Bolus,2019-08-26 Since the inception of cinema in the late nineteenth century filmmakers have employed a wide array of precursory aesthetic strategies in the conception and creation of their disparate works The existence of these traditional antecedents have afforded filmmakers a diverse range of technical and artistic applications towards the construction of their respective cinematic narratives Furthermore the socio political and cultural contexts in which films are conceived often inform the manner in which particular aesthetic sensibilities are selected and deployed *Aesthetics and the Cinematic Narrative* provides a concise historical survey of Aesthetics as a practical philosophical discipline and applies several of its underlying principles to the examination of filmic storytelling **The Films of Werner Herzog** Timothy Corrigan,2013-12-17 Given Herzog s

own pronouncement that film is not the art of scholars but of illiterates it is not surprising that his work has aroused ambivalent and contradictory responses Visually and philosophically ambitious and at the same time provocatively eccentric Herzog s films have been greeted equally by extreme adulation and extreme condemnation Even as Herzog s rebellious images have gained him a reputation as a master of the German New Wave he has been attacked for indulging in a romantic naivet and wilful self absorption To his hardest critics Herzog s films appear as little more than Hollywood fantasies disguised as high seriousness This book is an attempt to illuminate these contradictions It gathers essays that focus from a variety of angles on Herzog and his work The contributors move beyond the myths of Herzog to investigate the merits of his work and its place in film history A challenging range of films is covered from *Fata Morgana* and *Aguirre the Wrath of God* to more recent features such as *Nosferatu* and *Where the Green Ants Dream* offering the reader ways of understanding why whatever the controversies surrounding Herzog and his films he remains a major and popular international filmmaker Originally published in 1986 **The Cambridge History of Latin America** Leslie Bethell,1984 This volume discusses

trends in twentieth century Latin American literature philosophy art music and popular culture *No-Budget Feature Filmmaking in the Digital Era* Adam Nixon,2025-09-01 This book chronicles the transformative impact of CMOS sensor technology on the global DIY filmmaking community Through the lens of an ethnographer and outsider filmmaker the author explores how digital cameras have democratized the art of filmmaking allowing amateurs to create professional quality films on a shoestring budget The journey begins with the author s own experience creating *Aspirin for the Masses* a feature film shot for just 500 and extends into the broader world of no budget filmmaking Key concepts include the rise of the Am Auteur the role of film festivals in identity creation and the cultural capital of low cost cinema The book examines how digital technology has redefined notions of media dissolution and creation offering new pathways for identity formation It also delves into the performative aspects of film festivals where outsider artists gain socio cultural status This book is essential for scholars filmmakers and anyone interested in the intersection of technology and art It offers a unique perspective on how digital cameras have reshaped the filmmaking landscape empowering a new generation of creators to challenge traditional norms and redefine what it means to be an auteur in the digital age *Magical Reels* John King,2000-09-17 On Latin American cinema *From Tian'anmen to Times Square* Gina Marchetti,2006 From Tian anmen to Times Square Transnational China and the Chinese Diaspora on Global Screens 1989 1997 explores the important interconnections involving questions of race ethnicity gender and sexuality on world screens by examining a range of films videos and digital works associated with global Chinese culture The ways in which the world has imagined China and the images the Chinese have used to depict themselves have changed dramatically since 1989 The media spotlight placed on Beijing during the spring of 1989 created repercussions that continue to affect how China is seen globally how it sees itself and how the Chinese outside the People s Republic see themselves The films and other texts included in this book represent a range of work by media artists working within China Hong Kong Taiwan Singapore and on transnational co productions involving those places The book also features media from other positions within the Chinese diaspora including Chinese America and work produced on China by non Chinese Highlighting questions of the circulation of images people and commodities the book explores the important interconnections involving questions of race ethnicity gender and sexuality on global screens Beginning and ending with Tian anmen and world image culture a portrait emerges of momentous change and persistent challenges facing media artists and filmmakers working within Greater China *Filmmaking by the Book* Millicent Joy Marcus,1993 Explores the impulse to transform literary narrative into cinematic discourse through the work of several postwar Italian film makers Visconti De Sica Pasolini Fellini and the Taviani brothers *Crime* Sarah Casey Benyahia,2012-02-27 Crime films have since the earliest days of cinema been popular with audiences industry and critics alike and encompassed a diverse range of subjects styles and themes The genre provides a range of pleasures for the spectator from taking on the role of the detective in the pursuit of clues in the whodunit to the more illicit thrills of

identification with an anti hero In the many incarnations of the crime film such as the gangster film noir political and detective thrillers the genre explores the anxieties of different historical moments Sarah Casey Benyahia provides an overview of the development of the crime film and examines the key theories and ideas involved in the study of the genre These include the investigative structure and narration of the crime film the aesthetics of violence and issues of representation and ideology These areas are explored through contemporary and classic Hollywood and European cinema with case studies on the history of the genre the role of the detective the family crime film and the conspiracy thriller Crime provides a broad framework to the study of the genre through the introduction of narrative genre and audience theories as well as detailed analysis of specific films Films discussed include Scarface 1932 Mildred Pierce 1945 Dirty Harry 1971 The Parallax View 1974 Reservoir Dogs 1992 Mystic River 2002 Hidden 2005 Gone Baby Gone 2007 Zodiac 2007 The Millennium Trilog 2009 The Secret in Their Eyes 2010

Cartoon Vision Dan Bashara,2019-04-02 In Cartoon Vision Dan Bashara examines American animation alongside the modern design boom of the postwar era Focusing especially on United Productions of America UPA a studio whose graphic abstract style defined the postwar period Bashara considers animation akin to a laboratory exploring new models of vision and space alongside theorists and practitioners in other fields The links theoretical historical and aesthetic between animators architects designers artists and filmmakers reveal a specific midcentury modernism that rigorously reimagined the senses Cartoon Vision invokes the American Bauhaus legacy of L szl Moholy Nagy and Gy rgy Kepes and advocates for animation s pivotal role in a utopian design project of retraining the public s vision to better apprehend a rapidly changing modern world

On the History of Film Style David Bordwell,1997 Bordwell scrutinizes the theories of style launched by various film historians and celebrates a century of cinema The author examines the contributions of many directors and shows how film scholars have explained stylistic continuity and change

Narrative Mortality Catherine Russell,1995 Analyzes New Wave cinema from a postmodern perspective What seems like closure might be something more as Catherine Russell shows us in this book about death in narrative cinema since the 1950s Analyzing the structural importance of death in narrative endings as well as the thematics of loss and redemption Russell identifies mortality as a valuable critical tool for understanding the cinema of the second half of the twentieth century Her work includes close textual readings of films by Fritz Lang Wim Wenders Oshima Nagisa Jean Luc Godard and Robert Altman among others In these analyses Russell reveals an uneasy relationship between death and closure which she traces to anxieties about identity gender and national cultural myths as well as to the persistence of desire Drawing on the work of Walter Benjamin she shows us death as a fundamentally allegorical structure in cinema and as a potential sign of historical difference with crucial implications for theories of film narrative and spectatorship Narrative Mortality provides fresh insight into the dynamics of postmodern cinema as it emerged from the modernist preoccupation with existential mortality By tracing the role of death from a work that precedes the Brechtian cinema of the 1960s Beyond a Reasonable Doubt to several

that succeed it Nashville The State of Things the book expands the narrative project of New Wave cinema and ushers it onto a broader historical plane **Stanley Kubrick Produces** James Fenwick,2020-12-18 Stanley Kubrick Produces examines Kubrick s role as a producer With the use of neglected archival sources the book makes the case for how Kubrick s centralizing of power in his role as a producer became a self defeating strategy by the 1980s and 1990s one that led him to struggle to move projects out of development and into active production **A Companion to Werner Herzog** Brad Prager,2012-05-21 A Companion to Werner Herzog showcases over two dozen original scholarly essays examining nearly five decades of filmmaking by one of the most acclaimed and innovative figures in world cinema First collection in twenty years dedicated to examining Herzog s expansive career Features essays by international scholars and Herzog specialists Addresses a broad spectrum of the director s films from his earliest works such as Signs of Life and Fata Morgana to such recent films as The Bad Lieutenant and Encounters at the End of the World Offers creative innovative approaches guided by film history art history and philosophy Includes a comprehensive filmography that also features a list of the director s acting appearances and opera productions Explores the director s engagement with music and the arts his self stylization as a global filmmaker his Bavarian origins and even his love hate relationship with the actor Klaus Kinski

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