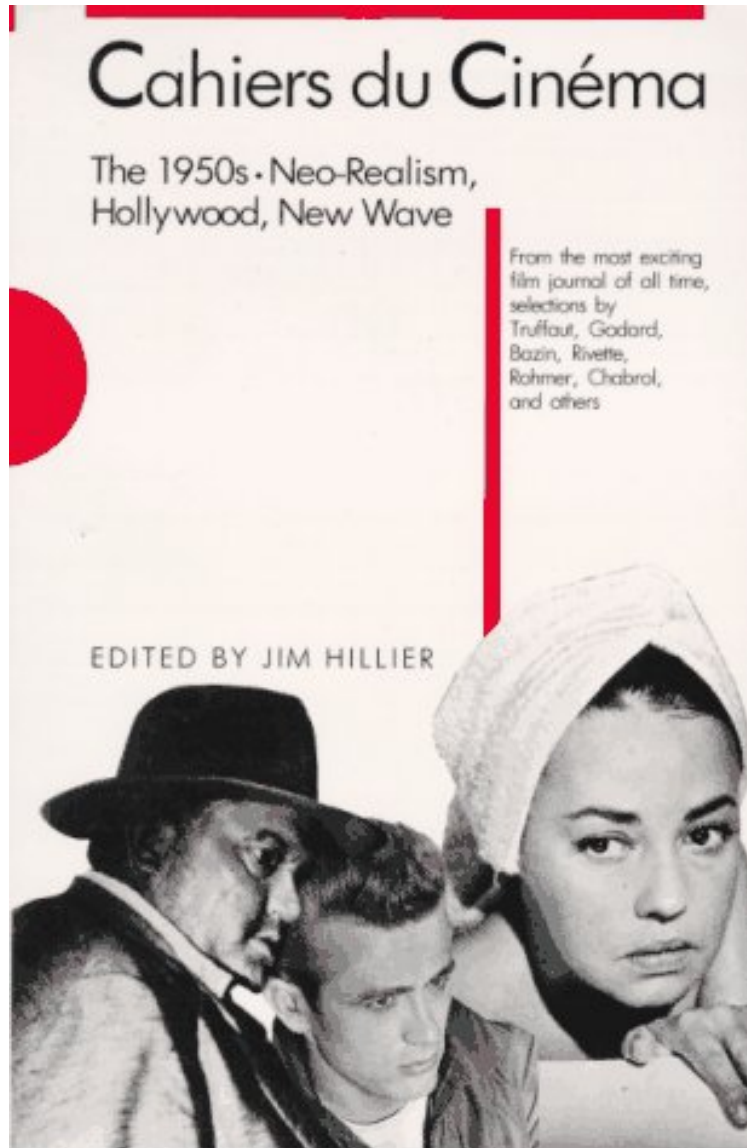


[FREE] Cahiers du Cinma: The 1950s: Neo-Realism, Hollywood, New Wave (Harvard Film Studies)

Cahiers du Cinma: The 1950s: Neo-Realism, Hollywood, New Wave (Harvard Film Studies)

From Brand: Harvard University Press
audiobook / *ebooks / Download PDF / ePub / DOC



DOWNLOAD



READ ONLINE

#1047017 in Books Harvard University Press 1985-01-01 Original language: English PDF # 1 .85 x 6.06 x 9.281, 1.02 #File Name: 0674090616328 pages | File size: 26.Mb

From Brand: Harvard University Press : Cahiers du Cinma: The 1950s: Neo-Realism, Hollywood, New Wave (Harvard Film Studies) before purchasing it in order to gage whether or not it would be worth my time, and all praised Cahiers du Cinma: The 1950s: Neo-Realism, Hollywood, New Wave (Harvard Film Studies):

0 of 0 people found the following review helpful. Five StarsBy CustomerVery good.1 of 1 people found the following

review helpful. Invaluable Evaluations By Inney Prakash For anyone who considers himself a cinephile, this is an urgent compilation. This now legendary group of critics scrutinized every scene to fall in front of a camera before getting behind one themselves. The original magazine was written in French, and if like me you're weary of translations you can take comfort in the fact that the translations are both highly readable, and retain the voice of their original authors. An extensive explanation on translating methods is offered at the start of the book. Blessed with insight, passion, and historical context, my only regret is that we have but a fraction of English interpretations from the Cinema du Cahiers. 20 of 20 people found the following review helpful. A Must for Real Film Buffs. By Cubie King Jr. What a wonderful collection of essays written by one of the most intelligent groups ever to write (and some direct) about film. This book includes the staff of Cahiers du Cinema polemically discussing aesthetics, what creates an auteur, and debating the best directors of their time. (Each writer has their personal favorites of course, Bazin-Anthony Mann's westerns) All the essays are incredibly intellectual and strong knowledge of films of the 50s is necessary to even comprehend what they are speaking about. If you are familiar with the works of Renoir, Nicholas Ray, Robert Aldrich, Joseph Mankiewicz, Vittorio De Sica, Vincente Minnelli, Alan Resnais, Hawks, and Hitchcock, here is the place to find trenchant analysis into their works. Some of the most brilliant essays, of course, comes from Andre Bazin, whom in certain circles is contested as the father of film theory (my favorites from Bazin in this collection are 'On the politique des auteurs' and his defense of Kurosawa's Living, following Luc Molluet's thorough trashing of the now considered classic). Also this volume can contribute to your 'movies to see' lists for those real film buffs out there (if you can find them). The back of the book contains the Cahiers annual Best Films Listing from 1955-59. For all the French-film lovin', director wannabees, artsy fartsy, snobbish, 'they don't make 'em like they use to' people like me this is a great book to pick up anytime. Just to read sober, intelligent essays on the art of filmmaking, and what these directors were trying to achieve decades ago. I personally read these essays with a smile, getting simple pleasures out of the high-brow ideologies these young writers/directors once had, and how they went on to change the face of cinema, forever. This is truly a historical collection of essays. 5 out of 5.

Cahiers du Cinema is the most prestigious and influential film journal ever published. An anthology devoted entirely to its writings, in English translation, is long overdue. The selections in this volume are drawn from the colorful first decade of Cahiers, 1951-1959, when a group of young iconoclasts rocked the world of film criticism with their provocative views on international cinema American, Italian, and French in particular. They challenged long-established Anglo-Saxon attitudes by championing American popular movies, addressing genres such as the Western and the thriller and the aesthetics of technological developments like CinemaScope, emphasizing mise en scene as much as thematic content, and assessing the work of individual filmmakers such as Hawks, Hitchcock, and Nicholas Ray in terms of a new theory of the director as author, auteur, a revolutionary concept at the time. Italian film, especially the work of Rossellini, prompted sharp debates about realism that helped shift the focus of critical discussion from content toward style. The critiques of French cinema have special interest because many of the journal's major contributors and theorists Godard, Truffaut, Rohmer, Rivette, Chabrol were to become some of France's most important film directors and leaders of the New Wave. Translated under the supervision of the British Film Institute, the selections have for the most part never appeared in English until now. Jim Hillier has organized them into topical groupings and has provided introductions to the parts as well as the whole. Together these essays, reviews, discussions, and polemics reveal the central ideas of the Cahiers of the 1950s not as fixed doctrines but as provocative, productive, often contradictory contributions to crucial debates that were to overturn critical thinking about film.

A good case can be made for the 1950s as the most stimulating decade in the annals of film criticism. Credit for this goes largely to the French journal Cahiers du Cinema, which nurtured and published a small band of iconoclasts who later moved into active filmmaking and became the core of the influential New Wave group. Jean-Luc Godard and the late Francois Truffaut were probably its most important members, with Jacques Rivette, Eric Rohmer, and Claude Chabrol right at their heels... Jim Hillier's collection... concentrates on the 1950s, assessing the pre-New Wave cinema of France, as well as classical Hollywood film and Italy's neo-realist school. It also treats such technical issues as the essence of mise en scene and the advent of CinemaScope... This is a fascinating and provocative book that casts a keen light on the ideas (and by extension, the films) of such astonishing cinastes as Godard and Rivette, while also showing their affinities with the incisive thought of Andre Bazin, the group's mentor... This collection deserves a wide readership among casual and committed filmgoers alike. (Christian Science Monitor) This isn't simply an anthology of interesting film criticism; it's something much more rare and intriguing--the documentary history of an important intellectual shift... By treating movies as movies, not as poor relations to books or plays, the Cahiers critics helped introduce a new art form to the century that produced it. (New York Times Book Review) Wonderfully intellectual and anti-academic at the same time, the articles are, more than anything else, supremely personal... These are immensely serious people, self-consciously bent on nothing less than changing the history of cinema. In important ways they first taught us how to look at movies, especially our own. (American Film) About the Author Jim Hillier is Senior Lecturer in Film Studies,

Bulmershe College of Higher Education, Reading, England.