

# Godard On Godard

## **Speaking about Godard** Kaja Silverman, Harun

Farocki.1998-07-01 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.

## *A Companion to Jean-Luc Godard* Tom Conley, T. Jefferson

Kline.2014-06-03 This compendium of original essays offers invaluable insights into the life and works of one of the most

important and influential directors in the history of cinema, exploring his major films, philosophy, politics, and connections to other critics and directors. Presents a compendium of original essays offering invaluable insights into the life and works of one of the most important and influential filmmakers in the history of cinema Features contributions from an international cast of major film theorists and critics Provides readers with both an in-depth reading of Godard's major films and a sense of his evolution from the New Wave to his later political periods Brings fresh insights into the great director's biography, including reflections on his personal philosophy, politics, and connections to other critics and filmmakers Explores many of the 80 features Godard made in nearly 60 years, and includes coverage of his recent work in video  
*Jean-Luc Godard* Richard Roud.1970

**The New Wave** James Monaco.2004 Three decades after its first publication, *The New Wave* is still considered one of the fundamental texts on the French film movement of the same name. Led by filmmakers as influential as Truffaut and Godard, the New Wave was a seminal moment in cinematic history, and *The New Wave* has been hailed as the most complete book ever written about it. *The New Wave* tells the story of the New Wave through examinations of five of the most important directors of the era: Truffaut, Godard, Chabrol, Rohmer, and Rivette. With detailed notes and over fifty breathtaking stills, the book has appealed both to academics and interested novices alike. The thirtieth anniversary edition includes a new afterword by the author. Praise for the first edition of *The New Wave*: "The most complete book I know on the five most important directors of the New Wave." - Costa-Gavras "At last a book that intelligently and critically examines that remarkable phenomenon known as the New Wave. Not just a book for film buffs, it is essential reading for anyone interested in the interrelations between art, politics, and life in the second half of the twentieth century. A remarkable achievement." - Richard Roud, Founder, New York Film Festival

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"There is a genuine kind of honesty at work in the writing: a sense that the author wishes to describe the subject more clearly, help the reader, and not 'explain' (in the pompous sense of the word) or criticize for the sake of being superior. It's refreshing." - Ted Perry, Museum of Modern Art

**My Life as a Godard Movie** Joanna Walsh.2022-09-27

**Speaking about Godard** Kaja Silverman,Professor of Rhetoric and Film Kaja Silverman,Harun Farocki.1998-07 A filmmaker and a film theorist construct a dialogue around a close reading of eight Godard films, in chronological order, beginning with My Life to Live (1962) and ending with New Wave (1990). Their close reading follows the unfolding of the films as if the two were sitting at a flatbed, with the benefit of a filmmaker's eye for the formal issues of shooting and editing and a theorist's attention to the relations of text and interpretation. Includes bandw photos. Annotation copyrighted by Book News, Inc., Portland, OR

**Breathless** Jean-Luc Godard.1987 On Jean-Luc Godard's film breathless

The Films of Jean-Luc Godard Charles Barr.1970

**Godard** Colin MacCabe,Mick Eaton,Laura Mulvey,Jean Luc Godard.1980 This book provides an account of Godard's politic activities of the 60's until 80's and analyses how his politics affect his cinema with the addition of Laura Mulvey's in depth account of the feminist aspect of Godard's cinema.

*For Ever Godard* James S. Williams,Michael Temple,Michael Witt.2004 For the last 50 years Jean-Luc Godard's innovative cinematic and video output has provoked and inspired fans, critics and academics. Reviewing this key film and video maker, the contributors to 'For Ever Godard' provide a new context for his body of work.

The Legacies of Jean-Luc Godard Douglas Morrey,Christina Stojanova,Nicole Côté.2014-06-18 The artistic impact of Jean-Luc Godard, whose career in cinema has spanned over fifty years and yielded a hundred or more discrete works in different media

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cannot be overestimated, not only on French and other world cinemas, but on fields as diverse as television, video art, gallery installation, philosophy, music, literature, and dance. The Legacies of Jean-Luc Godard marks an initial attempt to map the range and diversity of Godard's impact across these different fields. It contains reassessments of key films like *Vivre sa vie* and *Passion* as well as considerations of Godard's influence over directors like Christophe Honoré. Contributors look at Godard's relation to philosophy and influence over film philosophy through reference to Wittgenstein, Deleuze, and Cavell, and show how Godard's work in cinema interacts with other arts, such as painting, music, and dance. They suggest that Godard's late work makes important contributions to debates in memory and Holocaust Studies. The volume will appeal to a non-specialist audience with its discussions of canonical films and treatment of themes popular within film studies programs such as cinema and ethics. But it will also attract academic specialists on Godard with its chapters on recent works, including *Dans le noir du temps* (2002) and *Voyage(s) en utopie* (2006), interventions in long-running academic debates (Godard, the Holocaust, and anti-Semitism), and treatment of rarely discussed areas of Godard's work (choreographed movement).

*Godard on Godard* Jean-Luc Godard.1968

**Godard** Colin MacCabe.2014-02-18 Jean-Luc Godard's early films revolutionized the language of cinema. Hugely prolific in his first decade--*Breathless*, *Contempt*, *Pierrot le Fou*, *Alphaville*, and *Made in USA* are just a handful of the seminal works he directed--Godard introduced filmgoers to the generation of stars associated with the trumpeted sexuality of postwar movies and culture: Brigitte Bardot, Jean Seberg, Jean-Paul Belmondo, and Anna Karina. As the sixties wore on, however, Godard's life was transformed. The Hollywood he had idolized began to disgust him, and in the midst of the socialist ferment in France his second wife introduced him to the activist student left. From 1968 to

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1972, Europe's greatest director worked in the service of Maoist politics, and continued thereafter to experiment on the far peripheries of the medium he had transformed. His extraordinary later works are little seen or appreciated, yet he remains one of Europe's most influential artists. Drawing on his own working experience with Godard and his coterie, Colin MacCabe, in this first biography of the director, has written a thrilling account of the French cinema's transformation in the hands of Truffaut, Rohmer, Rivette, and Chabrol--critics who toppled the old aesthetics by becoming, legendarily, directors themselves--and Godard's determination to make cinema the greatest of the arts.

Godard and Others: Essays on Film Form Louis D. Giannetti.1975  
Jean-Luc Godard Jeremy Robinson.2009

JEAN-LUC GODARD  
There s no one else quite like Jean-Luc Godard. You could take a few frames from one of his films and know they were by the maestro and nobody else. Where the flood of movies globally now runs into many thousands, Godard s works stand out as original, acerbic, romantic, ironic, humorous and explorative. EXTRACT FROM CHAPTER 2: GODARD BIOGRAPHY With A Bout du Souffle, Godard produced one of the first, great French New Wave movies, starring Jean-Paul Belmondo and Jean Seberg, and written by, among others, Francois Truffaut. A Bout du Souffle, with its cool Parisian milieu, its filmic and film noir allusions, handheld camera, direct sound, startling editing and stylish, self-conscious performances from Belmondo and Seberg, established Godard as one of the major voices of postwar cinema, a reputation which Godard built on in subsequent early films such as *Le Petit Soldat* (1960), *Une Femme Est Une Femme* (1961), *Vivre Sa Vie* (1962), *Le Mepris* (1963), *Bande a Part* (1964), and *Une Femme Mariee* (1964). In these films of the early to mid-1960s, Godard established a radical, polemical series of films as film-essays which confronted issues such as late consumer capitalism, prostitution, labour, politics, ideology, gender, marriage, music, popular culture, Hollywood and not forgetting

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cinema itself. In the mid-1960s, Godard's films became increasingly political - the sci-fi film *Alphaville* (1965), *Pierrot le Fou* (1965), *Made in U.S.A* (1966), *Masculine/ Feminin* (1966), *2 ou 3 Choses Que Je Sais* (1966) until, by 1967-68, the Marxist and Maoist influences permeated Godard's films: *Weekend* (1967), *La Chinoise* (1967), *La Gai Savoir* (1968), and *One Plus One* (*Sympathy For the Devil*, 1968). His concern was not to make political films, but to make films politically (my emphasis). In the 1970s, Godard moved into video and television territory, and worked with Anne-Marie Mieville on many projects: *Ici Et Ailleurs* (1974), *Numero Deux* (1975), *Comment Ca Va* (1976), *Six Fois Deux/ Sur Et Sous La Communication* (1976), and *France/ Tour/ Detour/ Deux/ Enfants* (1977-78). In the late 1970s, Godard made a return to feature filmmaking, with the sublime trilogy, *Sauve Qui Peut* (a.k.a. *Every Man For Himself and Slow Motion*, 1979), *Passion* (1982), and *Prenom: Carmen* (1983). Easily his most controversial film, *Je Vous Salue Marie* (*Hail Mary*), appeared in 1985; it was followed by *Detective* (1985), made to help finance the completion of *Hail Mary*, *King Lear* (1987), which starred Peter Sellers, Burgess Meredith, Molly Ringwald, Norman Mailer and Woody Allen, *Nouvelle Vague* (1990), *Helas Pour Moi* (1993), *For Ever Mozart* (1997), *Eloge de l'Amour* (*In Praise of Love*, 2000) and *Notre Musique* (2005). Fully illustrated. Bibliography and notes.

Jean-Luc Godard. [With Illustrations, Including Portraits.]. 1967

**Alphaville** Chris Darke. 2005 It uses new interviews with Godard's main collaborators on the film to reveal new aspects and explores its multiple influences, on 'Blade Runner', for example, or 'Code 46'. This is the first ever full appraisal of Godard's highly influential classic of sci-fi noir. Chris Darke writes about how, working without sets, special effects, or even a script, Godard made a dystopian vision of a technocratic future city. He explores the film's unique combination of genres and styles, its remarkable creation the secret agent Lemmy Caution, and uses his new

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interviews with the director's collaborators to chronicle the film's production. He also relates Alphaville to Godard's later work, setting it in the context of his wider career and of its influence on other filmmakers and artists. .

*Jean-Luc Godard* Bert Rebhandl, Edward Maltby (Translator). 2023  
*Godard Between Identity and Difference* John E.

Drabinski. 2011-11-03 This book reads a series of Godard films as interventions in contemporary debate about the language of difference. Godard has something he wants both to preserve (singularity) and destroy (visual and aural totalitarianism). How is it possible to speak about the Other? How is it possible for the Other to speak? Does all speaking about or by the Other render that speaking common, thereby rendering what is different identical? These questions gather together a number of issues that cross and intersect disciplinary boundaries: signification, representation, ethics, politics, and so on. The problematics with which Drabinski is concerned begin in the debate between Levinas and Derrida, then later in dialogue with Blanchot and Irigaray. To this extent, Godard is particularly well-suited as an interlocutor. Godard's work, especially in the 1970s, is itself a self-conscious form of philosophy. His films theorize themselves, produce a reflexive sound-image language, and so in many ways match the very essence of philosophy: thought thinking thought. Still, the medium of sound and image complicates any rendering of Godard's work as philosophy. Godard produces a philosophically significant cinematic language, rather than simply narrating or representing philosophical ideas in the medium of film. And this language must be taken seriously in the context of the problem of difference. For, if difference is concerned with signification as such, then the visual and aural retain equal rights with writing (and all questions obtaining therein). Indeed, if part of the problem of speaking about or by the Other is how such speaking traffics in inscription, then cinematic language is certainly an important - and authentically complex - intervention

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in that problem. The nature of the debate in this project - how the language of alterity is possible or impossible - immediately breaks disciplinary borders between philosophy, literary theory, film studies, and cultural studies. What it means to engage with film in this context, however, is complicated. To wit, there are two standard treatments of film in philosophy. Film is typically either an example of a philosophical position or philosophy is used to interpret motifs, characters, plot lines, etc. In neither case is film engaged as a form of philosophizing itself, that is, as a language engaged with philosophical problematics. It is articulating exactly this engagement that this book takes as its primary task. The aim of the project is to read Godard's work as primary texts, with all the attention due the idiosyncratic language of those texts. Framed by the debate about difference and signification, these primary texts register and resonate as transformative interventions. The overarching argument of the book is that Godard's conception and practice of cinematic language opens new, important possibilities for thinking about radical alterity.

Everything Is Cinema Richard Brody.2008-05-13 When Jean-Luc Godard, exemplary director of the French New Wave, wed the ideals of filmmaking to the realities of autobiography and current events, he changed the nature of cinema. Among the greatest cinematic innovations, Godard's films shift fluidly from fiction to documentary, from criticism to art. Similarly, his persona projects shifting images - cultural hero, impassioned loner, shrewd businessman. Hailed by filmmakers as a - if not the - key influence, Godard has entered the modern canon, a figure as mysterious as he is indispensable. In *Everything is Cinema*, critic Richard Brody has amassed hundreds of interviews with friends, family, and collaborators to demystify the elusive director and paint the fullest picture yet of his life and work. Paying as much attention to Godard's revolutionary technical inventions as to the political and emotional forces of the postwar world, Brody traces an arc from the director's early critical writing, through his

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popular success with *Breathless* and *Contempt*, to the grand vision of his later years. He vividly depicts Godard's wealthy, conservative family, his fluid and often disturbing politics, his tumultuous dealings with fellow filmmakers, and his troubled relations with women.--Jacket.

*Godard on Godard; Critical Writings* Jean-Luc Godard.1972 Jean-Luc Godard, like many of his European contemporaries, came to filmmaking through film criticism. This collection of essays and interviews, ranging from his early efforts for *La Gazette du Cinema*

**Godard** Jean-Luc Godard.1975 A woman is a woman -- A married woman -- Two or three things I know about her.

**Jean-Luc Godard** Douglas Morrey.2019-01-11 This volume offers a new interpretation of the whole of Godard's career in cinema. Drawing examples from all periods of Godard's filmmaking, it examines the parallels between the director's innovative approach to film form and wider developments in French culture and thought since 1950.

*The Films of Jean-Luc Godard* David Sterritt.1999-08-13 The Films of Jean-Luc Godard examines the work of one of the most versatile and influential filmmakers in the history of cinema. With a career ranging from France's New Wave movement in the early 1960s to a period of political experimentation in the late 1960s and 70s, and, currently, a contemplative period in which Godard has explored issues of spirituality, sexuality, and the aesthetics of sound, image, and montage, the filmmaker's work defies easy categorization. In this study, David Sterritt offers an introductory overview of Godard's work as a filmmaker, critic, and video artist. In subsequent chapters, he traces Godard's visionary ideas through six of his key films, including *Breathless*, *My Life to Live*, *Weekend*, *Numéro deux*, *Hail Mary*, and *Nouvelle Vague* formats. Linking Godard's works to key social and cultural developments, *The Films of Jean-Luc Godard* explains their importance in modernist and postmodernist art of the last half century.

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*Duras/Godard Dialogues* Marguerite Duras, Jean-Luc Godard, Cyril Beghin. 2020-10 The two demonstrate a profound shared passion, a way of literally being one with a medium and speaking about it with a dazzling lyricism interspersed with dryly ironic remarks, fueled by a conviction that inspires them to traverse history. Their point of intersection is obvious. Duras, a writer, is also a filmmaker, and Godard, a filmmaker, has maintained a distinctive relationship with literature, writing and speech.--Cyril Béghin, back cover.

Cahiers Du Cinema Jim Hillier. 1985-03-21 'With admirable clarity, Mrs Peters sums up what determines competence in spelling and the traditional and new approaches to its teaching.' -Times Literary Supplement

**Jean-Luc Godard, Cinema Historian** Michael Witt. 2013-11-07 Originally released as a videographic experiment in film history, Jean-Luc Godard's *Histoire(s) du cinéma* has pioneered how we think about and narrate cinema history, and in how history is taught through cinema. In this stunningly illustrated volume, Michael Witt explores Godard's landmark work as both a specimen of an artist's vision and a philosophical statement on the history of film. Witt contextualizes Godard's theories and approaches to historiography and provides a guide to the wide-ranging cinematic, aesthetic, and cultural forces that shaped Godard's groundbreaking ideas on the history of cinema.

**The Cinema Alone** Michael Temple, James S. Williams. 2000 This volume of essays constitutes a comprehensive and interdisciplinary engagement with Jean-Luc Godard's current film and video work. Its key focus is the eight-part magnum opus *Histoire(s) du cinéma* (1988-1998), an extraordinary experiment in film history that attempts to tell 'all the stories of cinema' whilst remaining true to the specificity of what 'the cinema alone' contributed to twentieth-century culture. *The Cinema Alone* features contributors from France, Britain and America who discuss Godard's recent work both in the context of his earlier

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corpus and in relation to subjects such as literature, art history, philosophy, silent cinema, European culture, film theory, video and digital technology. The collection will make an important contribution to critical debates on the past, present and future of Film and Media Studies as cinema enters its second century.

**Godard On Godard** Jean-luc Godard.1986-03-22 Jean-Luc Godard, like many of his European contemporaries, came to filmmaking through film criticism. This collection of essays and interviews, ranging from his early efforts for *La Gazette du Cinéma* to his later writings for *Cahiers du Cinéma*, reflects his dazzling intelligence, biting wit, maddening judgments, and complete unpredictability. In writing about Hitchcock, Welles, Bergman, Truffaut, Bresson, and Renoir, Godard is also writing about himself-his own experiments, obsessions, discoveries. This book offers evidence that he may be even more original as a thinker about film than as a director. Covering the period of 1950-1967, the years of *Breathless*, *A Woman Is a Woman*, *My Life to Live*, *Alphaville*, *La Chinoise*, and *Weekend*, this book of writings is an important document and a fascinating study of a vital stage in Godard's career. With commentary by Tom Milne and Richard Roud, and an extensive new foreword by Annette Michelson that reassesses Godard in light of his later films, here is an outrageous self-portrait by a director who, even now, continues to amaze and bedevil, and to chart new directions for cinema and for critical thought about its history.

*Jean-Luc Godard* John Francis Kreidl.1980

**Jean-Luc Godard's Political Filmmaking** Irmgard

Emmelhainz.2019-04-26 This book offers an examination of the political dimensions of a number of Jean-Luc Godard's films from the 1960s to the present. The author seeks to dispel the myth that Godard's work abandoned political questions after the 1970s and was limited to merely formal ones. The book includes a discussion of militant filmmaking and Godard's little-known films from the Dziga Vertov Group period, which were made in collaboration

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with Jean-Pierre Gorin. The chapters present a thorough account of Godard's investigations on the issue of aesthetic-political representation, including his controversial juxtaposition of the Shoah and the Nakba. Emmelhainz argues that the French director's oeuvre highlights contradictions between aesthetics and politics in a quest for a dialectical image. By positing all of Godard's work as experiments in dialectical materialist filmmaking, from *Le Petit soldat* (1963) to *Adieu au langage* (2014), the author brings attention to Godard's ongoing inquiry on the role filmmakers can have in progressive political engagement.

*Godard On Godard* Jean-luc Godard.1986-03-22 Jean-Luc Godard, like many of his European contemporaries, came to filmmaking through film criticism. This collection of essays and interviews, ranging from his early efforts for *La Gazette du Cinéma* to his later writings for *Cahiers du Cinéma*, reflects his dazzling intelligence, biting wit, maddening judgments, and complete unpredictability. In writing about Hitchcock, Welles, Bergman, Truffaut, Bresson, and Renoir, Godard is also writing about himself-his own experiments, obsessions, discoveries. This book offers evidence that he may be even more original as a thinker about film than as a director. Covering the period of 1950-1967, the years of *Breathless*, *A Woman Is a Woman*, *My Life to Live*, *Alphaville*, *La Chinoise*, and *Weekend*, this book of writings is an important document and a fascinating study of a vital stage in Godard's career. With commentary by Tom Milne and Richard Roud, and an extensive new foreword by Annette Michelson that reassesses Godard in light of his later films, here is an outrageous self-portrait by a director who, even now, continues to amaze and bedevil, and to chart new directions for cinema and for critical thought about its history.

**Godard and the Essay Film** Rick Warner.2018-07-15 Godard and the Essay Film offers a history and analysis of the essay film, one of the most significant forms of intellectual filmmaking since

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the end of World War II. Warner incisively reconsiders the defining traits and legacies of this still-evolving genre through a groundbreaking examination of the vast and formidable oeuvre of Jean-Luc Godard. The essay film has often been understood by scholars as an eccentric development within documentary, but Warner shows how an essayistic process of thinking can materialize just as potently within narrative fiction films, through self-critical investigations into the aesthetic, political, and philosophical resources of the medium. Studying examples by Godard and other directors, such as Orson Welles, Chris Marker, Agnès Varda, and Harun Farocki, Warner elaborates a fresh account of essayistic reflection that turns on the imaginative, constructive role of the viewer. Through fine-grained analyses, this book contributes the most nuanced description yet of the relational interface between viewer and screen in the context of the essay film. Shedding new light on Godard's work, from the 1960s to the 2010s, in film, television, video, and digital stereoscopy, Warner distills an understanding of essayistic cinema as a shared exercise of critical rumination and perceptual discovery.

Where Film Meets Philosophy Hunter Vaughan.2013-01-01 The formal techniques two classic French filmmakers developed to explore cinema's philosophical potential.

*The Films of Jean-Luc Godard* Wheeler Winston Dixon.1997-03-06 One of the most important, controversial, and prolific filmmakers in film history, and a founder of French New Wave cinema, Jean-Luc Godard has maintained an unbroken string of films in various genres and mediums from the late 1950s onward. Godard has established a reputation as a rebel who can work within and outside the system, producing films that are creative, breathtakingly beautiful, and yet commercial enough to earn back their production costs. In this book, Wheeler Winston Dixon offers an overview of all of Godard's work as a filmmaker, including his work for television and his ethnographic work in Africa. Free from

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the jargon and value judgments that have marred much of what has been written about Godard, this is the only book that covers the entirety of Godard's career, from his early film criticism for Cahiers du Cinema to his most recent video/film work. Illustrated with forty-six rare stills and researched in detail, it is the Godard book for the 1990s.

**Encounters with Godard** James S. Williams. 2016-05-09 A wide-ranging and accessible approach to Godard's later work, and a major intervention in the study of film and ethics. Encounters with Godard takes the reader on a personal voyage into the sensory pleasures and polyphonic rhythms of Jean-Luc Godard's multimedia work since the late 1970s, from his feature films and video essays to his published writings, art books, and media performances. Godard, suggests James S. Williams, lays ethical claim to the cinematic, defined in the broadest terms as relationality and artistic resistance. An introductory chapter on the extended history of *La Chinoise* (1967), a film explicitly of montage, is followed by seven different types of critical encounters with Godard, encompassing the fields of art and photography, music and literature, and foregrounding themes of gender and sexuality, race and violence, mystery and emotion. The Godard who emerges here is a restless and radical experimenter who establishes new cinematic thresholds through new technology and expands the creative potential and free exchange of the archives. Williams examines works including *Nouvelle vague* (1990), *Film socialisme* (2010), *Hélas pour moi* (1993), and the magnum opus *Histoire(s) du cinéma* (1988-98). Wide-ranging and accessible, *Encounters with Godard* marks a major intervention in the study of film aesthetics and ethics while forging a vital dialogue with literature, history and politics, art and art history, music and musicology, philosophy, and aesthetics. James S. Williams is Professor of Modern French Literature and Film at Royal Holloway, University of London. His books include *Space and Being in Contemporary French Cinema*; *Gender and*

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French Cinema (coedited with Alex Hughes); and *The Erotics of Passage: Pleasure, Politics, and Form in the Later Work of Marguerite Duras*.

**Two Bicycles** Jerry White. 2013-08-01 Jean-Luc Godard and Anne-Marie Miéville are among the most important postwar filmmakers; they have worked across forms, across media, and across countries. This book, the first to be devoted specifically to the work they did together, examines the way they expanded the possibilities of cinema by using cutting-edge video equipment in a constant search for a new kind of filmmaking. *Two Bicycles* examines all of the films, videos, and television works that the two did together, and moves slowly across France and Switzerland, with detours in Quebec, Mozambique, and Palestine. Their amazingly varied body of work includes a twelve-hour television series, some experimental videos, an acclaimed feature film with Isabelle Huppert, a cigarette commercial, and much else. Overall the book shows the degree to which this work departs radically from the legacy of the French New Wave, and in many ways shows signs of having been formed by the distinct culture of Switzerland, to which Godard and Miéville returned in the 1970s to set up their “atelier,” Sonimage. *Two Bicycles* offers a chance to explore a body of work that is as unique and demanding as it is rich and revelatory. Godard and Miéville have worked together for four decades but have never seemed more relevant.

**Late Godard and the Possibilities of Cinema** Daniel Morgan. 2013 “Late Godard and the Possibilities of Cinema is an exhilarating and extremely lucid analysis of the way Godard ‘thinks’ in, of, and through cinema. Drawing on his extensive knowledge of French culture, politics and theory, Morgan skillfully illustrates the complex relations between history, aesthetics, and nature in the director’s later works. Defying criticism of Godard’s alleged retreat from politics, this book provides compelling, detailed, and erudite analyses of his later films and illuminates the auteur’s political and aesthetic response

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to the so-called ‘death of cinema.’” — Mary Ann Doane, author of *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*. “Daniel Morgan charts a sensible route into the impenetrable Jean-Luc Godard. Posing clear yet insistent questions, he burrows to the center of both parts of this book’s formidable title, finding in late Godard an aesthetic fusion that generates the light and heat of a trenchant and powerful political critique. Anyone who feels drawn or licensed to write about Godard should read Morgan before setting out.” —Dudley Andrew, author of *What Cinema Is!* “Daniel Morgan’s *Late Godard and the Possibilities of Cinema* signals a major breakthrough in the international study of the cinema of Jean-Luc Godard. Reconciling the filmmaker’s peculiarly Romantic sense of aesthetics —to which the book pays scrupulous, material attention—with the thorny political histories that Godard’s cinema has always probed, Morgan gives us new, compelling, synthetic tools with which to understand an artist who is at once the most cryptic and the most sensuous of all living filmmakers.” —Adrian Martin, Monash University, co-editor of [lolajournal.com](http://lolajournal.com)

Jean-Luc Godard Jean Collet, J-L. Godard. 1963

**Jean-Luc Godard** Jean-Luc Godard. 1998 Collected interviews with the French director of *Breathless* and *Hail Mary*

The Enigmatic Realm of **Godard On Godard**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Godard On Godard** a literary masterpiece penned by a renowned author, readers attempt a transformative journey, unlocking the secrets

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and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of those that partake in its reading experience.

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