

THE ESSAY FILM



From
Montaigne,
After
Marker

TIMOTHY CORRIGAN

The Essay Film From Montaigne After Marker

Adrian Miles



The Essay Film From Montaigne After Marker:

The Essay Film Timothy Corrigan, 2011-08 Why have certain kinds of documentary and non narrative films emerged as the most interesting exciting and provocative movies made in the last twenty years Ranging from the films of Ross McElwee Bright Leaves and Agnes Varda The Gleaners and I to those of Abbas Kiarostami Close Up and Ari Folman Waltz with Bashir such films have intrigued viewers who at the same time have struggled to categorize them Sometimes described as personal documentaries or diary films these eclectic works are rather best understood as cinematic variations on the essay So argues Tim Corrigan in this stimulating and necessary new book Since Michel de Montaigne essays have been seen as a lively literary category and yet despite the work of pioneers like Chris Marker seldom discussed as a cinematic tradition The Essay Film offering a thoughtful account of the long rapport between literature and film as well as novel interpretations and theoretical models provides the ideas that will change this **The Essay Film After Fact and Fiction** Nora M.

Alter, 2018-01-02 Nora M Alter reveals the essay film to be a hybrid genre that fuses the categories of feature art and documentary film Like its literary predecessor the essay film draws on a variety of forms and approaches in the process it fundamentally alters the shape of cinema The Essay Film After Fact and Fiction locates the genre's origins in early silent cinema and follows its transformation with the advent of sound its legitimation in the postwar period and its multifaceted development at the turn of the millennium In addition to exploring the broader history of the essay film Alter addresses the innovative ways contemporary artists such as Martha Rosler Isaac Julien Harun Farocki John Akomfrah and Hito Steyerl have taken up the essay film in their work World Cinema and the Essay Film Brenda Hollweg, 2019-05-29 World Cinema and the Essay Film examines the ways in which essay film practices are deployed by non Western filmmakers in specific local and national contexts in an interconnected world The book identifies the essay film as a political and ethical tool to reflect upon and potentially resist the multiple often contradictory effects of globalization With case studies of essayistic works by John Akomfrah Nguyen Trinh Thi and Apichatpong Weerasethakul amongst many others and with a photo essay by Trinh T Minh ha and a discussion of Frances Calvert's work it expands current research on the essay film beyond canonical filmmakers and frameworks and presents transnational perspectives on what is becoming a global film practice **Essays on the Essay**

Film Nora M. Alter, Timothy Corrigan, 2017-03-14 The essay with its emphasis on the provisional and explorative rather than on definitive statements has evolved from its literary beginnings and is now found in all mediums including film Today the essay film is arguably one of the most widely acclaimed and critically discussed forms of filmmaking around the world with practitioners such as Chris Marker Hito Steyerl Errol Morris Trinh T Minh ha and Rithy Panh Characteristics of the essay film include the blending of fact and fiction the mixing of art and documentary film styles the foregrounding of subjective points of view a concentration on public life a tension between acoustic and visual discourses and a dialogic encounter with audiences This anthology of fundamental statements on the essay film offers a range of crucial historical and philosophical

perspectives It provides early critical articulations of the essay film as it evolved through the 1950s and 1960s key contemporary scholarly essays and a selection of writings by essay filmmakers It features texts on the foundations of the essay film by writers such as Hans Richter and Andr Bazin contemporary positions by among others Phillip Lopate and Michael Renov and original essays by filmmakers themselves including Laura Mulvey and Isaac Julien

The Essay Film Elizabeth Papazian, Caroline Eades, 2016-11-08 With its increasing presence in a continuously evolving media environment the essay film as a visual form raises new questions about the construction of the subject its relationship to the world and the aesthetic possibilities of cinema In this volume authors specializing in various national cinemas Cuban French German Israeli Italian Lebanese Polish Russian American and critical approaches historical aesthetic postcolonial feminist philosophical explore the essay film and its consequences for the theory of cinema while building on and challenging existing theories Taking as a guiding principle the essay form s dialogic fluid nature the volume examines the potential of the essayistic to question investigate and reflect on all forms of cinema fiction film popular cinema and documentary video installation and digital essay A wide range of filmmakers are covered from Dziga Vertov *Man with a Movie Camera* 1928 Chris Marker *Description of a Struggle* 1960 Nicol s Guill n Landri n Coffea Ar biga 1968 Pier Paolo Pasolini *Notes for an African Oresteia* 1969 Chantal Akerman *News from Home* 1976 and Jean Luc Godard *Notre musique* 2004 to Nanni Moretti *Palombella Rossa* 1989 Mohammed Soueid *Civil War* 2002 Claire Denis *L Intrus* 2004 and Terrence Malick *The Tree of Life* 2011 among others The volume argues that the essayistic in film as process as experience as experiment opens the road to key issues faced by the individual in relation to the collective but can also lead to its own subversion as a form of dialectical thought that gravitates towards crisis

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 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 Agn s 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

Screening Statues Steven Jacobs, 2018-04-30 A dynamic scholarly engagement with Susanne Bier s work [Agnes Varda Between Film, Photography, and Art](#) Rebecca J. DeRoo, 2018

Proceeding chronologically from the beginning of Varda's career in the 1950s to the present this book focuses on moments where Varda's invocation of different artistic traditions within film opens onto complex commentary on broader aesthetic theoretical feminist and political discussions I reinterpret some of her best known films but also focus attention on other less familiar works that merit further consideration I reassess individual works with the goal of interrogating Varda's visual dialogues to reconstruct the cultural politics of the periods in which they were made This process of reading new strands of meaning across Varda's oeuvre relies on a richly interdisciplinary approach The result is a new cultural history of Varda and her work that makes clear how she actively engaged and subtly broadened some of the most advanced aesthetic and political discourse of her day Many of Varda's sophisticated commentaries on controversial issues of her time have receded from view in the biographical frameworks in which her work often has been considered The range of her engagement in her work with cinema art history photography and visual culture has not been fully recognized This decontextualization of Varda's work has been compounded by the frequent emphasis on her exceptionality within her fields of practice In contrast I view Varda's work as a projection of cultural history that illuminates multiple disciplines including art history cinema studies visual culture and modern French history Provided by publisher

Film Studies Glyn Davis, Kay Dickinson, Lisa Patti, Amy Villarejo, 2015-02-20 Film Studies A Global Introduction reroutes film studies from its Euro American focus and canon in order to introduce students to a medium that has always been global but has become differently and insistently so in the digital age Glyn Davis Kay Dickinson Lisa Patti and Amy Villarejo's approach encourages readers to think about film holistically by looking beyond the textual analysis of key films In contrast it engages with other vital areas such as financing labour marketing distribution exhibition preservation and politics reflecting contemporary aspects of cinema production and consumption worldwide Key features of the book include clear definitions of the key terms at the foundation of film studies coverage of the work of key thinkers explained in their social and historical context a broad range of relevant case studies that reflect the book's approach to global cinema from Italian white telephone films to Mexican wrestling films innovative and flexible exercises to help readers enhance their understanding of the histories theories and examples introduced in each chapter an extensive Interlude introducing readers to formal analysis through the careful explication and application of key terms a detailed discussion of strategies for writing about cinema Films Studies A Global Introduction will appeal to students studying film today and aspiring to work in the industry as well as those eager to understand the world of images and screens in which we all live

Ecologies of the Moving Image Adrian J. Ivakhiv, 2013-10-07 This book presents an ecophilosophy of cinema an account of the moving image in relation to the lived ecologies material social and perceptual relations within which movies are produced consumed and incorporated into cultural life If cinema takes us on mental and emotional journeys the author argues that those journeys that have reshaped our understanding of ourselves life and the Earth and universe A range of styles are examined from ethnographic and wildlife documentaries westerns and road movies sci fi blockbusters and

eco disaster films to the experimental and art films of Tarkovsky Herzog Malick and Brakhage to YouTube's expanding audio visual universe *The Utopia of Film* Christopher Pavsek,2013-01-15 Exploring the work of three visionary auteurs deeply invested in the political possibilities of film *Digital Media and Documentary* Adrian Miles,2018-01-14 This collection of essays by Australian based practitioner theorists brings together new research on interactive documentary making The chapters explore how documentary theory and practice is influenced by digitisation mobile phones and new internet platforms The contributors highlight the questions raised for documentary makers and scholars as new production methods narrative forms and participation practices emerge The book presents an introduction to documentary techniques shaped by new digital technologies and will appeal to documentary scholars students and film makers alike **Negative Aesthetics and Political Collapse in Eastern European and Balkan Cinema** Zoran Samardzija,2025-07-18 Negative Aesthetics and Political Collapse in Eastern European and Balkan Cinema examines the theme of political collapse in select contemporary Eastern European and Balkan art cinema and documentaries from the late eighties to the present Engaging with debates in Marxism and contemporary film theory about political aesthetics the book centers around the question of whether we can imagine possible futures through negative aesthetics which are skeptical of cinema's ability to reproduce reality in a comprehensive and unmediated manner In particular it analyzes examples of ambiguous art cinema and related hybrid documentary modes in order to invite spectators to rethink how we understand and represent the unique experiences of living through the collapse of authoritarian communism and the transition to neoliberal capitalism Negative Aesthetics and Political Collapse ultimately argues that the skepticism about political change and representing history found in these films forms an original mode of utopian thinking In other words their negativity about their own artistic autonomy is the very thing that allows them to hint at possible futures that are unrepresentable because they exist outside of the frameworks of contemporary geopolitics and our dominant understandings of cinematic aesthetics Redefining how we understand the intersections between geopolitics art cinema aesthetics and film theory the book presents a unique synthesis of film and political theory that attempts a new understanding of cinematic aesthetics As such it will interest scholars of film theory global art cinema aesthetics regional studies of Eastern Europe and the Balkans and political science **Cinemas Dark and Slow in Digital India** Lalitha Gopalan,2021-02-12 This book provides a sustained engagement with contemporary Indian feature films from outside the mainstream including Aaranaya Kaandam I D Kaul Chauthi Koot Cosmic Sex and Gaali Beeja to undercut the dominance of Bollywood focused film studies Gopalan assembles films from Bangalore Chennai Delhi Kolkata and Trivandrum in addition to independent productions in Bombay cinema as a way of privileging understudied works that deserve critical attention The book uses close readings of films and a deep investigation of film style to draw attention to the advent of digital technologies while remaining fully cognizant of the digital as a cryptic formulation for considering the sea change in the global circulation of film and finance This dual focus on both the techno material

conditions of Indian cinema and the film narrative offers a fulsome picture of changing narratives and shifting genres and styles

A Companion to François Truffaut Dudley Andrew, Anne Gillain, 2013-02-11 A Companion to François Truffaut An unprecedented critical tribute to the director who in France wound up becoming the most controversial figure of the New Wave he helped found Raymond Bellour Centre National de la Recherche Scientifique This exciting collection breaks through the widely held critical view that Truffaut abandoned the iconoclasm of his early work for an academicism he had consistently railed against in his own film criticism Indeed if fever and fire were Truffaut's most consistent motifs the essays in this collection live up to his lifelong burning passion for the cinema Written by world famous scholars the essays exhaustively explore the themes and styles of the films as well as Truffaut's relationships to André Bazin Alfred Hitchcock and the directors of the New Wave his ground breaking and controversial film criticism and his position in the complex politics of French cultural life from the Popular Front to 1968 and after Angelo Restivo Georgia State University Although the New Wave one of the most influential aesthetic revolutions in the history of cinema might not have existed without him François Truffaut has largely been ignored by film scholars since his death almost thirty years ago As an innovative theoretician an influential critic and a celebrated filmmaker Truffaut formulated disseminated and illustrated the ideals of the New Wave with exceptional energy and distinction Yet no book in recent years has focused on Truffaut's value and his overall contribution to cinema deserves to be redefined not only to reinstate him in his proper place but to let us rethink how cinema developed during his lifetime In this new Companion thirty four original essays by leading film scholars offer new readings of individual films and original perspectives on the filmmaker's background influences and consequence Hugely influential around the globe Truffaut is assessed by international contributors who delve into the unique quality of his narratives and establish the depth of his distinctively styled work An extended interview with French filmmaker Arnaud Desplechin tracks Truffaut's controversial stature within French cinema and vividly identifies how he thinks and works as a director adding an irreplaceable perspective to this essential volume

After the Fact Brad Prager, 2015-01-29 After the Fact studies the terrain of Holocaust documentaries subsequent to the turn of the twenty first century Until now most studies have centered primarily on canonical films such as Shoah and Night and Fog but over the course of the last ten years filmmaking practices have altered dramatically Changing techniques diminishing communities of survivors and the public's response to familiar even iconic imagery have all challenged filmmakers to radically revise and newly envision how they depict the Holocaust Innovative styles have emerged including groundbreaking techniques of incorporating archival footage survivor testimony and reenactment Carrying wider implications for the fields of Film Studies Jewish Studies and Visual Studies this book closely analyzes ten contemporary and internationally produced films most of which have hardly been touched upon in the critical literature or elsewhere

Research-Based Art Practices in Southeast Asia Caroline Ha Thuc, 2022-10-05 This book is the first overall study of research based art practices in Southeast Asia Its objective is to examine the creative and

mutual entanglement of academic and artistic research in short the Why When What and How of research based art practices in the region In Southeast Asia artists are increasingly engaged in research based art practices involving academic research processes They work as historians archivists archaeologists or sociologists in order to produce knowledge and or to challenge the current established systems of knowledge production As artists they can freely draw on academic research methodologies and at the same time question or divert them for their own artistic purpose The outcome of their research findings is exhibited as an artwork and is not published or presented in an academic format This book seeks to demonstrate the emancipatory dimension of these practices which contribute to opening up our conceptions of knowledge and of art bestowing a new and promising role to the artists within the society Raoul Peck Toni Pressley-Sanon, Sophie Saint-Just, 2015-12-03 This comprehensive collection of essays dedicated to the work of filmmaker Raoul Peck is the first of its kind The essays interview and keynote addresses collected in Raoul Peck Power Politics and the Cinematic Imagination focus on the ways in which power and politics traverse the work of Peck and are central to his cinematic vision At the heart of this project is the wish to gather diverse interpretations of Raoul Peck s films in a single volume The essays included herein are written by scholars from different disciplines and are placed alongside Peck s own articulations around the nature of power and politics Raoul Peck Power Politics and the Cinematic Imagination provides an introduction to Peck s better known films interpretations of his rarely seen and recently released early films and original analyses of his more recent films It endeavors to explore the ways in which the dual themes of power and politics inform the work of Peck by taking a multidisciplinary approach to contextualizing his filmography It culls contributions from scholars who write from a wide range of disciplines including history film studies literary studies postcolonial studies French and Francophone studies and African studies The result is a volume that offers divergent perspectives and frames of expertise by which to understand Peck s oeuvre that continues to expand and deepen **The Music and Sound of Experimental Film** Holly Rogers, Jeremy Barham, 2017-06-29 This book explores music sound image relationships in non mainstream screen repertoire from the earliest examples of experimental audiovisuality to the most recent forms of expanded and digital technology It challenges presumptions of visual primacy in experimental cinema and rethinks screen music discourse in light of the aesthetics of non commercial imperatives Several themes run through the book connecting with and significantly enlarging upon current critical discourse surrounding realism and audibility in the fiction film the role of music in mainstream cinema and the audiovisual strategies of experimental film The contributors investigate repertoires and artists from Europe and the USA through the critical lenses of synchronicity and animated sound interrelations of experimentation in image and sound audiovisual synchresis and dissonance experimental soundscape traditions found footage film re mediation of pre existent music and sound popular and queer sound cultures and a diversity of radical technological aesthetic tropes in film media traversing the work of early pioneers such as Walther Ruttmann and Len Lye through the mid century innovations of Norman

McLaren Stan Brakhage Lis Rhodes Kenneth Anger Andy Warhol and studio collectives in Poland to latter day experimentalists John Smith and Bill Morrison as well as the contemporary practices of Vjing **The Oxford Handbook of Film Theory** Kyle Stevens,2022 Poses timely questions about the state of cinema today Looks beyond canonical film theory and practitioners Revitalizes an essential part of the discipline s identity Offers provocative new arguments from leading film scholars Book jacket

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