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Since the release of Faces, Places, many Q&As have focused on Godard's

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haunting absence in the film. JR has suggested that it may have been Varda's question, to Godard's assistant, while making arrangements for the meeting to take place - "does he still have his dark glasses" - that made him recoil and change his mind about meeting up altogether.

## **Behind Jean-Luc Godard's Shades: Agnès Varda's Ways Of ...**

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## **Radical Image - Radical Faces**

Trump Says Chris Wallace 'Controlled by the Radical Left' September 24, 2020 at 10:17 am EDT By Taegan Goddard Leave a Comment President Trump said he doubted that Fox News anchor Chris Wallace would ask Joe Biden difficult questions during next week's presidential debate, The Hill reports.

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### **Trump Says Chris Wallace 'Controlled by the Radical Left'**

Trisha Goddard's daughter Billie Dee, 30, storms out in tears after a fiery clash with Sly, 60, from London, about strategy as they desperately try to build an overpass on Channel 4's *The Bridge*.

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 work while Bertolucci creates films with more spectacle and emotionalism--their careers have sparked lively discussion and debate, mostly centered around the notion of an Oedipal struggle between them. *The Radical Faces of Godard and Bertolucci*, however, provides new insight into their relationship by specifically addressing their influences upon each other. This careful analysis of their films pays special attention to the more recent and often critically neglected films, and locates their work within the cultural critiques of feminism, postmodernism, and multiculturalism.

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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 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.



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Richard Roud's *Godard*, first published in 1967 as 'Number One' in the seminal Cinema One series, was the first monograph on the great filmmaker to be published in English, and one that reveals a unique intimacy between the author and his subject. Roud's provocative and far-reaching analysis shows an intuitive understanding of the aesthetic, intellectual and political context in which Godard worked, paying particular attention to his 'political' cinema, including the ferocious masterpiece *Weekend* (1967). In his foreword to this reissue, Michael Temple provides an overview of film criticism on Godard, arguing that, more than forty years since its publication, Roud's book remains at the forefront of writings on the director. Temple pinpoints how Roud was uniquely placed as a contemporary of Godard's to follow the film-maker's career from one explosive film to the next, charting the course of the Godardian star even as Roud's own career as a critic and festival programmer was unfolding. He contends that Roud's study was 'a pure product - and a faithful reflection - of a certain tendency in British film culture at the end of the 1960s: cinéophile, progressive, European, intellectual, metropolitan.' For Temple, Roud's work remains a lucid summary of what Godard had already achieved by the end of the 1960s, and provides a suggestive model of cultural criticism with which to approach subsequent aspects of Godard's multimedia artistic adventure.

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"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 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,

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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

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, 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.

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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.

*A wide-ranging and accessible approach to Godard's later work, and a major intervention in the study of film aesthetics 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

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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.

"A landmark contribution to our understanding of Godard and of modernist expression as a whole." – David Sterritt, author of *The Films of Jean-Luc Godard: Seeing the Invisible*

"Writing with a delirious lucidity, Williams opens Godard to debate and dialogue that informs, extends, opens, and illuminates what may be the greatest and most complex body of cinema of the last half-century." – Tom Conley, author of *Film Hieroglyphs: Ruptures in Classical Cinema*

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 the jargon and value judgments that have marred much of what has been written about Godard,

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this is the only book that covers the entirety of Godard's career.

This volume offers a new interpretation of one of the most innovative directors in the history of cinema. It is the first book to cover the whole of Godard's career, from the French New Wave to the recent triumphs of *Histoire(s) du cinéma* and *Eloge de l'amour*. Drawing on a wide range of literary, filmic and philosophical texts, the book places Godard's work within its intellectual context, examining how developments in French culture and thought since 1950 have been mirrored in - and sometimes anticipated by - Godard's films. Numerous sequences from Godard's films are singled out for close analysis, demonstrating how the director's radical approaches to narrative, editing, sound and shot composition have made the cinema into an analytical tool in its own right. The book will be essential to all students of Godard's films, and of interest to scholars of modern and contemporary French cinema, culture and thought.

Jean-Luc Godard's *Pierrot le fou* (1965), made at the height of the French New Wave, remains a milestone in French cinema. More accessible than his later films, it represents the diverse facets of Godard's concerns and themes: a bittersweet analysis of male-female relations; an interrogation of the image; personal and international politics;

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the existential dilemmas of consumer society. This volume brings together essays by five prominent scholars of French film. They approach *Pierrot le fou* from the perspectives of image-and-word-play, aesthetics and politics, history, and high- and popular culture. A full filmography and a selection of reviews are included.

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.

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