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Autore	Pantenburg Volker <1973->
Titolo	Farocki/Godard / Volker Pantenburg ; translated by Micheal Turnbull
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ISBN	90-485-2755-4
Edizione	[1st ed.]
Descrizione fisica	1 online resource (285 pages) : illustrations
Collana	IKKM books ; ; volume 25 Film Culture in Transition
Disciplina	791
Soggetti	Motion pictures - Philosophy
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	"Originally published as 'Volker Pantenburg, Film als Theorie. Bildforschung bei Harun Farocki und Jean-Luc Godard', transcript Verlag, 2006"--Title page verso.
Nota di bibliografia	Includes bibliographical references (pages 263-275) and indexes.
Nota di contenuto	Introduction: Two Image Researchers -- 1. Le film qui pense: Image, Theory, Practice -- Film as a "Concrete Medium" -- Film Theories / Film as Theory -- Difference and Theory -- Montage and Cinematic Thinking -- 2. The Camera as Brush -- Film and Painting: Narrating with Images: Breathless -- Exploding the Museum: Pierrot le fou -- Arranging Things: Still Life -- Processing Images: Passion -- 3. Deviation as Norm -- Notes on the Essay Film -- 4. Cut -- Interlude in the Editing Room: What an Editing Room is: Interface -- Montage, toujours: JLG/JLG -- 5. Taking Pictures -- Photography and Film: Displacing: The Carabineers -- Rendering: Before Your Eyes Vietnam -- Surveying: Images of the World and The Inscription of War -- 6. Two or Three Ways of Speaking with the Hands: Asking Oneself: La Chinoise / Vent d'est -- Offering Oneself: Nouvelle vague -- Wxpressing Oneself: Georg K. Glaser / The Expression of Hands -- Conclusion.
Sommario/riassunto	This book brings together two major filmmakers--German avant-gardist Harun Farocki and French New Wave master Jean-Luc Godard--to explore the fundamental tension between theoretical abstraction and the capacities of film itself, a medium where everything seen onscreen is necessarily concrete. Volker Pantenburg shows how these two

filmmakers explored the potential of combined shots and montage to create "film as theory."

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