

1. Record Nr.	UNINA9910464560603321
Autore	Bazin Andre <1918-1958.>
Titolo	What is cinema? . Volume 1 // by Andre Bazin ; foreword by Jean Renoir ; new foreword by Dudley Andrew ; essays selected and translated by Hugh Gray
Pubbl/distr/stampa	Berkeley : , : University of California Press, , [2005] ©2005
ISBN	0-520-93125-4
Descrizione fisica	1 online resource (265 p.)
Altri autori (Persone)	AndrewDudley <1945-> GrayHugh <1900-1981.> RenoirJean <1894-1979.>
Disciplina	791.43
Soggetti	Motion pictures Performing arts Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Foreword -- Contents -- Foreword to the 2004 Edition -- Introduction -- The Ontology of the Photographic Image -- The Myth of Total Cinema -- The Evolution of the Language of Cinema -- The Virtues and Limitations of Montage -- In Defense of Mixed Cinema -- Theater and Cinema Part One -- Theater and Cinema Part Two -- Le Journal d'un cure de campagne and the Stylistics of Robert Bresson -- Charlie Chaplin -- Cinema and Exploration -- Painting and Cinema -- Sources and Translator's Notes -- Index.
Sommario/riassunto	André Bazin's What Is Cinema? (volumes I and II) have been classics of film studies for as long as they've been available and are considered the gold standard in the field of film criticism. Although Bazin made no films, his name has been one of the most important in French cinema since World War II. He was co-founder of the influential Cahiers du Cinéma, which under his leadership became one of the world's most distinguished publications. Championing the films of Jean Renoir (who contributed a short foreword to Volume I), Orson Welles, and Roberto Rossellini, he became the protégé of François Truffaut, who honors him

touchingly in his forward to Volume II. This new edition includes graceful forewords to each volume by Bazin scholar and biographer Dudley Andrew, who reconsiders Bazin and his place in contemporary film study. The essays themselves are erudite but always accessible, intellectual, and stimulating. As Renoir puts it, the essays of Bazin "will survive even if the cinema does not."
