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Sommario/riassunto	With <i>Late Godard and the Possibilities of Cinema</i> , Daniel Morgan makes a significant contribution to scholarship on Jean-Luc Godard, especially his films and videos since the late 1980's, some of the most notoriously difficult works in contemporary cinema. Through detailed analyses of extended sequences, technical innovations, and formal experiments, Morgan provides an original interpretation of a series of several internally related films- <i>Soigne ta droite</i> (<i>Keep Your Right Up</i> , 1987), <i>Nouvelle vague</i> (<i>New Wave</i> , 1990), and <i>Allemagne 90 neuf zéro</i> (<i>Germany 90 Nine Zero</i> , 1991)-and the monumental late video work, <i>Histoire(s) du cinéma</i> (1988-1998). Taking up a range of topics, including the role of nature and natural beauty, the relation between history and cinema, and the interactions between film and video, the book provides a distinctive account of the cinematic and intellectual ambitions of Godard's late work. At the same time, <i>Late Godard and the Possibilities of Cinema</i> provides a new direction for the fields of film and philosophy by drawing on the idealist and romantic tradition of philosophical aesthetics, which rarely finds an articulation within film studies. In using the tradition of aesthetics to illuminate Godard's late

films and videos, Morgan shows that these works transform the basic terms and categories of aesthetics in and for the cinema.
