

Nana Film

Rick Warner

Feminism and Film Maggie Humm,1997-06-22 This is the first study to apply a broad range of theory to contemporary film. With dazzling insight and critical aplomb Maggie Humm highlights and explains feminist issues and offers a fascinating array of original film analyses.

Where Film Meets Philosophy Hunter Vaughan,2013-01-01 The formal techniques two classic French filmmakers developed to explore cinema's philosophical potential.

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, 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. 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.

Fifty Contemporary Film Directors Yvonne Tasker,2010-10-04 Fifty Contemporary Film Directors examines the work of some of today's most popular and influential cinematic figures. It provides an accessible overview of each director's contribution to cinema, incorporating a discussion of their career, major works and impact. Revised throughout and with twelve new entries, this second edition is an up-to-date introduction to some of the most prominent film makers of the present day. The directors, from differing backgrounds and working across a range of genres, include: Martin Scorsese Steven Spielberg Sofia Coppola Julie Dash Shane Meadow Michael Moore Peter Jackson Guillermo Del Toro Tim Burton Jackie Chan Ang Lee Pedro Almodóvar. With further reading and a filmography accompanying each entry, this comprehensive guide is indispensable to all those studying contemporary film and will appeal to anyone interested in the key individuals behind modern cinema's greatest achievements.

Nana, Vol. 21 Ai Yazawa,2013-01-29 Tragedy strikes as the Search Weekly team takes their snooping too far! Hounded to the limit by remorseless reporters, Ren spins his car off the icy road in a horrible accident that will change the course of everyone's future... -- VIZ Media

Nana, Vol. 1 Ai Yazawa,2012-09-11 Nana Komatsu is a young woman who's endured an unending string of boyfriend problems. Moving to Tokyo, she's hoping to take control of her life and put all those messy misadventures behind her. She's looking for love and she's hoping to find it in the big city. Nana Osaki, on the other hand, is cool, confident and focused. She swaggers into town and proceeds to kick down the doors to Tokyo's underground

punk scene. She's got a dream and won't give up until she becomes Japan's No. 1 rock'n'roll superstar. This is the story of two 20-year-old women who share the same name. Even though they come from completely different backgrounds, they somehow meet and become best friends. The world of Nana is a world exploding with sex, music, fashion, gossip and all-night parties. -- VIZ Media

Everything Is Cinema Richard Brody, 2008-05-13 When Jean-Luc Godard, exemplary director of the French New Wave, wed the ideals of filmmaking to the realities of autobiography and current events, he changed the nature of cinema. Among the greatest cinematic innovations, Godard's films shift fluidly from fiction to documentary, from criticism to art. Similarly, his persona projects shifting images - cultural hero, impassioned loner, shrewd businessman. Hailed by filmmakers as a - if not the - key influence, Godard has entered the modern canon, a figure as mysterious as he is indispensable. In *Everything is Cinema*, critic Richard Brody has amassed hundreds of interviews with friends, family, and collaborators to demystify the elusive director and paint the fullest picture yet of his life and work. Paying as much attention to Godard's revolutionary technical inventions as to the political and emotional forces of the postwar world, Brody traces an arc from the director's early critical writing, through his popular success with *Breathless* and *Contempt*, to the grand vision of his later years. He vividly depicts Godard's wealthy, conservative family, his fluid and often disturbing politics, his tumultuous dealings with fellow filmmakers, and his troubled relations with women.--Jacket.

Emile Zola and the Artistry of Adaptation Kate Griffiths, 2009 Filmmakers have drawn inspiration from the pages of Emile Zola from the earliest days of cinema. The ever-growing number of adaptations they have produced spans eras, genres, languages, and styles. In spite of the diversity of these approaches, numerous critics regard them as inferior copies of a superior textual original. But key novels by Zola resist this critical approach to adaptation. Both at the level of characterization and in terms of their own textual inheritance, they question the very possibility of origin, be it personal or textual. In the light of this questioning, the cinematic versions created from Zola's texts merit critical re-evaluation. Far from being facile copies of the nineteenth-century novelist's works, these films assess their own status as adaptations, playing with both notions of artistic creation and their own artistic act.

The Films of Jean-Luc Godard Wheeler Winston Dixon, 1997-03-06 One of the most important, controversial, and prolific filmmakers in film history, and a founder of French New Wave cinema, Jean-Luc Godard has maintained an unbroken string of films in various genres and mediums from the late 1950s onward. Godard has established a reputation as a rebel who can work within and outside the system, producing films that are creative, breathtakingly beautiful, and yet commercial enough to earn back their production costs. 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, this is the only book that covers the entirety of Godard's career, from his early film criticism for *Cahiers du Cinema* to his most recent video/film work. Illustrated with forty-six rare stills and researched in detail, it is the Godard book for the 1990s.

Promised Lands Sam Rohdie, 2019-07-25 An attempt to locate cinema alongside philosophy, painting, geography and travel in terms of a history of modernism. The book focuses on a collection of geographical and ethnographic films and photographs amassed by banker Albert Kahn, in the 1900s - arguably an instance of French modernism.

American Ethnographic Film and Personal Documentary Scott MacDonald, 2013-06-04 American Ethnographic Film and Personal Documentary is a critical history of American filmmakers crucial to the development of ethnographic film and personal documentary. The Boston and Cambridge area is notable for nurturing these approaches to documentary film via institutions such as the MIT Film Section and the Film Study Center, the Carpenter Center and the Visual and Environmental Studies Department at Harvard. Scott MacDonald uses pragmatism's focus on empirical experience as a basis for measuring the groundbreaking achievements of such influential filmmakers as John Marshall, Robert Gardner, Timothy Asch, Ed Pincus, Miriam Weinstein, Alfred Guzzetti, Ross McElwee, Robb Moss, Nina Davenport, Steve Ascher and Jeanne Jordan, Michel Negroponte, John Gianvito, Alexander Olch, Amie Siegel, Ilisa Barbash, and Lucien Castaing-Taylor. By exploring the cinematic, personal, and professional relationships between these accomplished filmmakers, MacDonald shows how a pioneering, engaged, and uniquely cosmopolitan approach to documentary developed over the past half century.

Republic of Images Alan Williams, 1992-03-01 Chronicling one of the greatest and most popular national cinemas, *Republic of Images* traces the evolution of French filmmaking from 1895—the year of the debut of the Cinematographe in Paris—to the present day. Alan Williams offers a unique synthesis of history, biography, aesthetics and film theory. He brings to life all of the major directors, setting before us the cultures from which they emerged, and sheds new light on the landmark films they created. He distills what is historically and artistically unique in each of their careers and reveals what each artist has in common with the forebears and heirs of the craft. Within the larger story of French cinema, Williams examines the treasury of personal expression, social commentary, and aesthetic exploration that France has produced so consistently and exported so well. It is the tale of an industry rife with crises, and Williams offers a superb narrative of the economic, political, and social forces that have shaped its century-long history. He provides biographical sketches of filmmakers from the early pioneers of the silent era such as Louis Lumière and Alice Guy to modern directors such as Louis Malle, Claude Chabrol, and François Truffaut. Some of their careers, he shows, exemplify the significant contributions individuals made to the development of French filmmaking; others yield illuminating evidence of the problems and opportunities of a whole generation of filmmakers. Throughout, he presents critical analyses of significant films, from *The Assassination of the Duc de Guise* (1908) to works by the post-nouvelle vague directors. Williams captures the formal and stylistic developments of film in France over nearly one hundred years. Free of cant and jargon, *Republic of Images* is the best general account available of the rich interplay of film, filmmaker, and society. It will delight both general reader and student, as well as the viewer en route to the video store.

The Films of Jean-Luc Godard David Sterritt, 1999-08-13 *The Films of Jean-Luc Godard* examines the work of one of the most versatile and influential filmmakers in the history of cinema. With a career ranging from France's New

Wave movement in the early 1960s to a period of political experimentation in the late 1960s and 70s, and, currently, a contemplative period in which Godard has explored issues of spirituality, sexuality, and the aesthetics of sound, image, and montage, the filmmaker's work defies easy categorization. In this study, David Sterritt offers an introductory overview of Godard's work as a filmmaker, critic, and video artist. In subsequent chapters, he traces Godard's visionary ideas through six of his key films, including *Breathless*, *My Life to Live*, *Weekend*, *Numéro deux*, *Hail Mary*, and *Nouvelle Vague* formats. Linking Godard's works to key social and cultural developments, *The Films of Jean-Luc Godard* explains their importance in modernist and postmodernist art of the last half century.

World on Film Martha P. Nochimson, 2010-02-22 This uniquely engaging and lively textbook provides a comprehensive introduction to international film, from the golden age of European cinema to the contemporary blockbusters of India and Asia, and the post World War II emergence of global film culture. Offers an overview of film culture in European countries such as France, Sweden and Spain, as well as Africa, Hong Kong, China, and India, in a clear and conversational style to engage the student reader Provides a detailed exploration of the impact of globalization on international cinema Includes a comprehensive companion website (www.wiley.com/go/worldonfilm) with an expansive gallery of film stills also found in the text, plus access to sample syllabi for faculty and a detailed FAQ Addresses the differences in visual and narrative strategies between Hollywood-influenced movies and international cinema Highlights key words within the text and provides a comprehensive glossary of critical vocabulary for film studies Each chapter includes in-depth case studies of individual films and directors, cultural and historical context, selected filmographies, and ideas for projects, essays, and further research

The Oxford History of World Cinema Geoffrey Nowell-Smith, 1996-10-17 The Oxford History of World Cinema is the most authoritative, up-to-date history of the Cinema ever undertaken. It traces the history of the twentieth-century's most enduringly popular entertainment form, covering all aspects of its development, stars, studios, and cultural impact. The book celebrates and chronicles over one hundred years of diverse achievement from westerns to the New Wave, from animation to the Avant-Garde, and from Hollywood to Hong Kong, with an international team of distinguished film historians telling the story of the major inventions and developments in the cinema business, its institutions, genres, and personnel. Other chapters outline the evolution of national cinemas round the world - the varied and distinctive filmic traditions that have developed alongside Hollywood. Also included are over 140 special inset features on the film-makers and personalities - Garbo and Godard, Keaton and Kurosawa, Bugs Bunny and Bergman - who have had an enduring impact in popular memory and cinematic lore. With over 300 illustrations, a full bibliography, and an extensive index, *The Oxford History of World Cinema* is an invaluable and entertaining guide and resource for the student and general reader.

Nana, Vol. 9 Ai Yazawa, 2012-11-05 Takumi and Hachi are getting married, but it's far from a joyous announcement. Nobu and Nana are devastated, and even Takumi's bandmates take the news hard. With paparazzi skulking around for a new scandal to exploit and tensions between Trapnest and Blast on high alert, will Hachi ever get her happily ever after? -- VIZ Media

Existentialism: A Philosophical Inquiry Joel Smith, 2022-06-14

Existentialism asks some of the most fundamental questions about human existence: What gives our lives meaning and value? What is it to choose freely? How do I live an authentic life? How should I relate to myself and to others? In this book Joel Smith introduces and assesses the arguments and controversies surrounding these questions in an engaging way, providing a superb introduction to this important and perennial philosophical subject. Connecting existentialist themes with contemporary questions in ethics, philosophy of action, and the emotions, he brings existentialism to life. He does so by focusing on a set of distinctively existentialist questions and themes, including race and gender, whilst at the same time engaging with the classic existentialist texts from Kierkegaard, Nietzsche, Heidegger, Sartre, de Beauvoir, Fanon and others. The book is organised clearly around the following key topics: Life Subjectivity Meaning Freedom Angst Bad Faith Alienation Gender Race Authenticity Including chapter summaries and annotated further reading, *Existentialism: A Philosophical Inquiry* is the ideal starting point for anyone interested in this fascinating and important subject, in Philosophy as well as related disciplines such as Literature and Religion.

Nana, Vol. 5 Ai Yazawa, 2012-10-09 Nana K. is going home--for an awesome Trapnest concert! She drags Nana O. along, convinced that somehow Ren will sense his ex-flame in the audience. But life is never that easy, and Nana O. isn't sure if she even wants Ren back. As for Nana K., is she prepared for Trapnest to come down off the stage and into her life, or will her fan-girl attitude land her in a heap of trouble? -- VIZ Media

Nana, Vol. 6 Ai Yazawa, 2012-10-15 Nana's band Blast is taking off in a big way--from sold-out club dates to a record label waving a contract at them. But the Trapnest menace still lurks, stealing away everything she cares for. Trapnest took her boyfriend, and even though Ren is back in her life, his band still comes first. And now her trusty sidekick Hachi is being lured away by Trapnest bassist Takumi. But this time, Nana won't give up without a fight! -- VIZ Media

Nana, Vol. 18 Ai Yazawa, 2013-01-08 Things aren't looking good for Blast. Shin, under extreme stress from the band's rising success and his relationship with Reira, seeks out reconciliation wherever he can. Reestablishing ties with his own family turns out to be a horrible failure, and before he can connect Nana with her unknown little sister, Shin gets arrested! Is this the end of Blast?! -- VIZ Media

Delve into the emotional tapestry woven by *Crafted by in Nana Film*. This ebook, available for download in a PDF format (PDF Size: *), is more than just words on a page; it is a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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