

Scottie And Judy

T. Schlipfinger

Alfred Hitchcock's Vertigo Alec Coppel, Samuel Albert Taylor, 1984

The Philosophical Hitchcock Robert B. Pippin, 2019-08-10 On the surface, *The Philosophical Hitchcock: Vertigo and the Anxieties of Unknowingness*, is a close reading of Alfred Hitchcock's 1958 masterpiece *Vertigo*. This, however, is a book by Robert B. Pippin, one of our most penetrating and creative philosophers, and so it is also much more. Even as he provides detailed readings of each scene in the film, and its story of obsession and fantasy, Pippin reflects more broadly on the modern world depicted in Hitchcock's films. Hitchcock's characters, Pippin shows us, repeatedly face problems and dangers rooted in our general failure to understand others—or even ourselves—very well, or to make effective use of what little we do understand. *Vertigo*, with its impersonations, deceptions, and fantasies, embodies a general, common struggle for mutual understanding in the late modern social world of ever more complex dependencies. By treating this problem through a filmed fictional narrative, rather than discursively, Pippin argues, Hitchcock is able to help us see the systematic and deep mutual misunderstanding and self-deceit that we are subject to when we try to establish the knowledge necessary for love, trust, and commitment, and what it might be to live in such a state of unknowingness. A bold, brilliant exploration of one of the most admired works of cinema, *The Philosophical Hitchcock* will lead philosophers and cinephiles alike to a new appreciation of *Vertigo* and its meanings.

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.

Vertigo Dan Auiler, 2000-08-19 Alfred Hitchcock's 1958 film *Vertigo* is one of the most dissected, discussed, and revered movies of all time. Writing with the full cooperation of the director's family and many crew members, Auiler offers up a remarkable in-depth re-creation of Hitchcock's signature thriller. 110 halftones throughout. 8-page color photo insert.

The Testament of Judith Barton Wendy Powers, Robin McLeod, 2011-12-31 Imagine the cinematic masterpiece *Vertigo* retold by its tragic heroine: that character, Judy Barton, may be the most-watched and least-understood woman in movie history. *The Testament of Judith Barton* tells Judy's behind-the-scenes side of the story in her own voice. Like *Wicked for The Wizard of Oz*, it reveals the secret history behind a classic story from a mysterious woman's point of view.

Vertigo Katalin Makkai, 2013-08-21 Released in 1958, *Vertigo* is widely regarded as Alfred Hitchcock's masterpiece and one of the greatest films of all time. This is the first book devoted to exploring the philosophical aspects of *Vertigo*. Following an introduction by the editor that places the film in context, each chapter reflects upon Hitchcock's film from a philosophical perspective. Topics discussed include: memory, loss, memorialisation, and creativity mimetic or representational art and art as magic the nature of romantic love gender, sexual objectification, and identity looking, the gaze, and voyeurism film and psychoanalysis fantasy, illusion, and reality the phenomenology of colour. Including annotated further reading at the end of each chapter, this collection is essential reading for anyone interested in *Vertigo*, and an ideal resource for students of film and philosophy.

The Downward Spiral. Repetition in Hitchcock's "Vertigo" T. Schlipfinger, 2012-05-14 Seminar paper from the year 2011 in the subject Film Science, grade: 1,5, University of Innsbruck (Amerikanistik), course: Memory in Film and Literature, language: English, abstract: It is hard to determine the one single defining factor that makes Alfred Hitchcock's *Vertigo* what it is today: by many considered to be one of the best movies ever made. The plot is – despite all its unrealism – thrilling from the first minute to the last. James Stewart's and Kim Novak's performances are more than convincing to say the least and Bernard Herrmann's music dug itself into the collective ears of a whole generation. However, there is one thing that all those factors have in common and which therefore, arguably, defines the power of *Vertigo* most accurately: in a way all those features suck the viewers into the movie and take them on a spiral-like journey down to the bottom of *Vertigo*. This becomes apparent from the first minute onwards, when Hitchcock establishes the spiral as the defining motif of his movie during the intro-sequence. In this paper I am going to argue that the whole movie follows a spiral-like structure and through repetition of certain motifs Hitchcock is able to suck the viewer deeper and deeper into the story of *Vertigo*.

The San Francisco of Alfred Hitchcock's Vertigo Douglas A. Cunningham,2012 This book is a collection of essays that examine the integrated relationship that the 1958 Alfred Hitchcock film Vertigo has with the history and culture of California and the San Francisco Bay area.

Hitchcock's Rereleased Films Walter Raubicheck,Walter Srebnick,1991 Features essays from some fifteen authors written about Hitchcock and five of his most significant films: Rear window, Vertigo, The man who knew too much, Rope, and The trouble with Harry.

Hitchcock on Hitchcock, Volume 2 Alfred Hitchcock,2014-12-10 A selection of Hitchcock's writings and interviews, arranged in several thematic groupings.

If This Is the Age We End Discovery Rosebud Ben-Oni,2021-03-01 A fascinating blend of poetry and science, Ben-Oni's poems are precisely crafted, like a surgeon sewing a complicated stitch. The speaker of the collection falls ill, and takes comfort in exploring the idea of "Efes" which is "zero" in Modern Hebrew, using that nullification to be a means of transformation.

Hitchcock's Films Revisited Robin Wood,2002 When Hitchcock's Films was first published, it quickly became known as a new kind of book on film and as a necessary text in the growing body of Hitchcock criticism. This revised edition of Hitchcock's Films Revisited includes a substantial new preface in which Wood reveals his personal history as a critic—including his coming out as a gay man, his views on his previous critical work, and how his writings, his love of film, and his personal life and have remained deeply intertwined through the years. This revised edition also includes a new chapter on Marnie.

The Last Reveal Lee A Matthias,2019-07-31 Perspectives on writing, screenwriting, stories, and films. For the unfamiliar, a reveal in screenwriting parlance is the placement of key, revelatory information in a story. Most times, the last reveal is the most important revelation of all. Since its heyday in the 1960s and 1970s, popular film criticism and analysis has declined almost to the point of extinction. With...-The arrival of special effects-laden blockbusters like JAWS & STAR WARS, and the resulting decline of the meaning-laden cinema which had predominated before them -The evolving availability of home-accessed films, the rise of video-streaming technology, and long-form meta-story television series like BREAKING BAD and GAME OF THRONES -The emergence of the Internet's vast data resources and egalitarian spectrum of opinion in the blog-o-sphere, and its media-focused websites, which, then, resulted in the decimation of the traditional print media and its film-centered journalism ...serious film and media discussion (outside of academia) has withered on the vine. THE LAST REVEAL may, therefore, be one of the last books of popular film criticism as it has been known.

Feminist Film Studies Karen Hollinger,2012-08-21 Feminist Film Studies is a readable, yet comprehensive textbook for introductory classes in feminist film theory and criticism. Karen Hollinger provides an accessible overview of women's representation and involvement in film, complemented by analyses of key texts that illustrate major topics in the field. Key areas include: a brief history of the development of feminist film theory the theorization of the male gaze and the female spectator women in genre films and literary adaptations the female biopic feminism and avant-garde and documentary film women as auteurs lesbian representation women in Third Cinema. Each chapter includes a Films in Focus section, which analyzes key texts related to the chapter's major topic, including examples from classical Hollywood, world cinema, and the contemporary period. This book provides students in both film and gender/women's studies with a clear introduction to the field of feminist film theory and criticism.

The Camera Lies Dan Callahan,2020 The first book on Hitchcock that focuses exclusively on his work with actors Alfred Hitchcock is said to have once remarked, Actors are cattle, a line that has stuck in the public consciousness ever since. For Hitchcock, acting was a matter of contrast and counterpoint, valuing subtlety and understatement over flashiness. He felt that the camera was duplicitous, and directed actors to look and act conversely. In The Camera Lies, author Dan Callahan spotlights the many nuances of Hitchcock's direction throughout his career, from Cary Grant in Notorious (1946) to Janet Leigh in Psycho (1960). Delving further, he examines the ways that sex and sexuality are presented through Hitchcock's characters, reflecting the director's own complex relationship with sexuality. Detailing the fluidity of acting -- both what it means to act on film and how the process varies in each actor's career -- Callahan examines the spectrum of treatment and direction Hitchcock provided well- and lesser-known actors alike, including Ingrid Bergman, Henry Kendall, Joan Barry, Robert Walker, Jessica Tandy, Kim Novak, and Tippi Hedren. As Hitchcock believed, the best actor was one who could do nothing well - but behind an outward indifference to his players was a sophisticated acting theorist who often drew out great performances. The Camera Lies unpacks Hitchcock's legacy both as a director who continuously taught audiences to distrust appearance, and as a man with an uncanny insight into the human capacity for deceit and misinterpretation.

Masculinity, Psychoanalysis, Straight Queer Theory C. Thomas,2008-05-12 Using Lacanian psychoanalysis and queer theory to explore the unstable relationship between heterosexual masculine identity and cultural representation, this book examines the ways straight men are queered and abjected in literature, theory, and film.

The Great Movies Roger Ebert,2003-11-11 America’s most trusted and best-known film critic Roger Ebert presents one hundred brilliant essays on some of the best movies ever made. Roger Ebert, the famed film writer and critic, wrote biweekly essays for a feature called The Great Movies, in which he offered a fresh and fervent appreciation of a great film. The Great Movies collects one hundred of these essays, each one of them a gem of critical appreciation and an amalgam of love, analysis, and history that will send readers back to that film with a fresh set of eyes and renewed enthusiasm—or perhaps to an avid first-time viewing. Ebert’s selections range widely across genres, periods, and nationalities, and from the highest achievements in film art to justly beloved and wildly successful popular entertainments. Roger Ebert manages in these essays to combine a truly populist appreciation for our most important form of popular art with a scholar’s erudition and depth of knowledge and a sure aesthetic sense. Wonderfully enhanced by stills selected by Mary Corliss, the film curator at the Museum of Modern Art, The Great Movies is a treasure trove for film lovers of all persuasions, an unrivaled guide for viewers, and a book to return to again and again. The Great Movies includes: All About Eve • Bonnie and Clyde • Casablanca • Citizen Kane • The Godfather • Jaws • La Dolce Vita • Metropolis • On the Waterfront • Psycho • The Seventh Seal • Sweet Smell of Success • Taxi Driver • The Third Man • The Wizard of Oz • and eighty-five more films.

Philosophy and the Moving Image Noël Carroll,2021 This book is a selection of essays by Noël Carroll at the intersection of film and TV and major divisions of philosophy including metaphysics, epistemology, ethics, politics, and aesthetics--

Artificial Generation Christina Parker-Flynn,2021-11-19 Artificial Generation: Photogenic French Literature and the Prehistory of Cinematic Modernity investigates the intersection of film theory and nineteenth-century literature, arguing that the depth of amalgamation that occurred within literary representation during this era aims to replicate an illusion of life and its sensations, in ways directly related to broader transitions into our modern cinematic age. A key part of this evolution in representation relies on the continual re-emergence of the artificial woman as longstanding expression of masculine artistic subjectivity, which, by the later nineteenth century, becomes a photographic and filmic drive. Moving through the beginning of film history, from Georges Méliès and other “silent” filmmakers in the 1890s, into more contemporary movies, including Alfred Hitchcock’s Vertigo (1958) and Blade Runner 2049 (2017), the book analyzes how films are often structured around the prior century’s mythic and literary principles, which now serve as foundation for film as medium—a phantom form for life’s re-presentation. Artificial Generation provides a crucial reassessment of the longstanding, mutual exchange between cinematic and literary reproduction, offering an innovative perspective on the proto-cinematic imperative of simulation within nineteenth-century literary symbolism.

Alfred Hitchcock Richard Allen,Sam Ishii-Gonzales,2019-07-25 This collection of essays displays the range and breadth of Hitchcock scholarship and assesses the significance of his body of work as a bridge between the fin de siecle culture of the 19th century and the 20th century. It engages with Hitchcock's characteristic formal and aesthetic preoccupations.

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