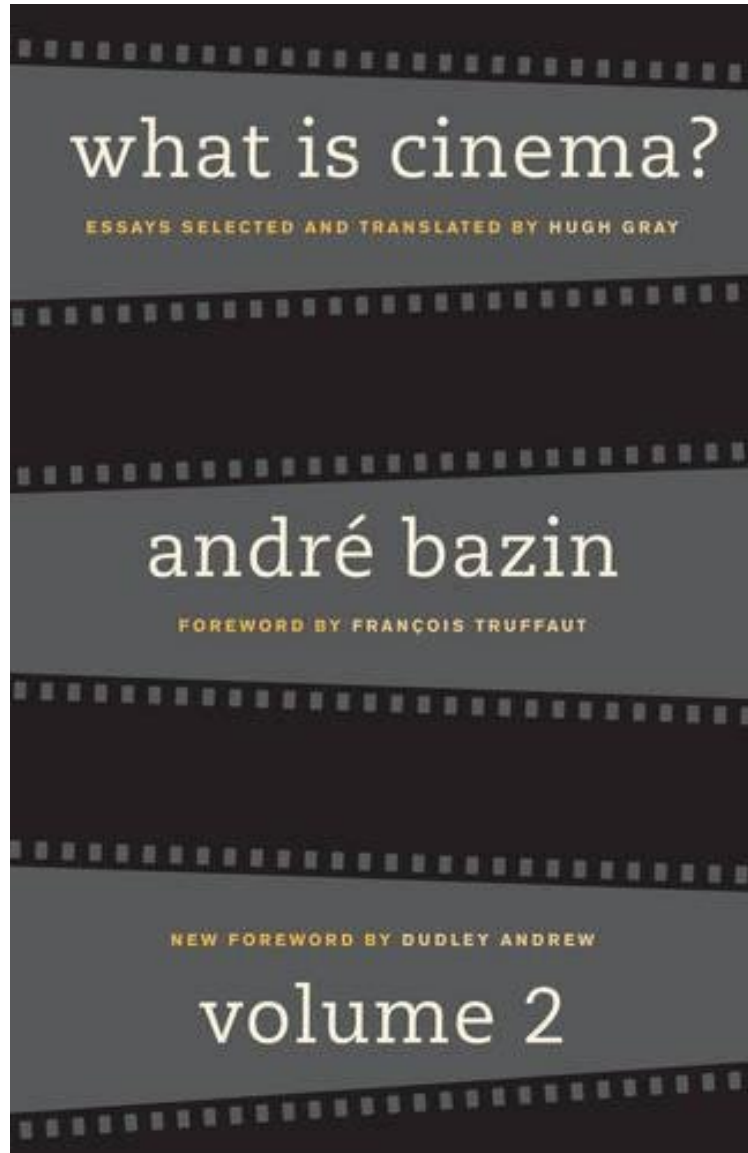


(Free) What Is Cinema?: Volume II

## What Is Cinema?: Volume II

*Andr Bazin*

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**Andr Bazin : What Is Cinema?: Volume II** before purchasing it in order to gage whether or not it would be worth my time, and all praised What Is Cinema?: Volume II:

0 of 0 people found the following review helpful. What is cinema Vol. 2By Javier A Arce FernandezBazin is one of the best film philosophers and critics. He sensitively defines his notion of cinema as an evocative art, rather than necessarily a descriptive one. He chosed a fine selection of films and filmmakers to talk about.0 of 1 people found the following review helpful. Three StarsBy CustomerFairly dense.26 of 27 people found the following review helpful.

What Is Cinema? By John Lynch  
What is Cinema? Volume One and What is Cinema Volume 2 are English translations drawn from the original French four-volume work. They are not the entire four-volume work, but include some of the more important essays. In France itself, the four-volume work was later boiled to a one-volume set of selections. This French version was later used for the selections in the Spanish and Portuguese versions. The Italian version is different from the others, but also drawn from the four-volume work. Much of the four-volume original French work that has been omitted from the English What is Cinema? volumes I and II can be found in Cardullo's more recent collection "Bazin at Work." Since Bazin's passing, film theory ventured more deeply into such things as semiotics, Freudian and Lacanian analyses, and sociological/Marxist perspectives. However, Bazin was one of the first and arguably most important writers to take film discourse beyond the "funny" "sexy" "scary" level. Some of the places film discourse has gone since the time of Bazin would be difficult or impossible for an uninitiated person to comprehend. This is not so with Bazin, a man who also did such things as take Charlie Chaplin films to show at factories during lunch hour. Although Bazin passed away more than 40 years ago, he remains relevant even if his writings have been subject to some critical analysis from writers like Brian Henderson and Noel Carroll. Moreover, in reading Bazin, one often has moments of recognition that are applicable to more recent things in the theatres; for example, a remark Bazin makes about Marilyn Monroe's skirt flying up is pertinent to discussion of the Austin Powers films, Bazin's remarks about such things as films about arctic expeditions, bullfighting documentaries, or films of Chinese executions may have a certain relevance in talking about the phenomenon of "The Blair Witch Project" . . .

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 foreword 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."

.com André Bazin is a great film critic and essayist, arguably the best France ever produced. His impact on the international cinema was monumental and continues to be felt today. He popularized the auteur theory, the idea that directors were the authors of their films. He was one of the first to take American "B" movie genres, such as Westerns and films noir, seriously. He waxed eloquently on the Italian neorealist movement of the late '40s and '50s and inspired the "New Wave" of French directors, many of whom wrote for the journal he founded and edited, the legendary *Cahiers du Cinéma*. François Truffaut dedicated *The 400 Blows* to him. Bazin had a keen eye for cinematic detail and technique, but was also one of the cinema's great sociologists, psychologists, and historians. Volume two of *What Is Cinema?* collects some of his most characteristic writings. It contains essays on the aesthetic of neorealism; individual neorealist films by Vittorio De Sica, Roberto Rossellini, and Federico Fellini; the brilliance of Charlie Chaplin; and the mythmaking qualities of the Western. The volume ends with an appreciation of the great Jean Gabin and three essays on sex in the movies, including the delightful "Entomology of the Pin-Up Girl." Bazin's essays are short, smoothly written, revelatory, and filled with remarkable insights and a profound love for his subject. "Although André Bazin died shortly before the onset of what we now regard as the modern cinema, our understanding of this cinema wouldn't be the same without him. He's also one of the most scrupulous humanists and polemicists we've had, on a par with George Orwell, and these essays map out the busy highways we're all still navigating." - Jonathan Rosenbaum, film critic for the *Chicago Reader*  
"From the Inside Flap" Although André Bazin died shortly before the onset of what we now regard as the modern cinema, our understanding of this cinema wouldn't be the same without him. He's also one of the most scrupulous humanists and polemicists we've had, on a par with George Orwell, and these essays map out the busy highways we're all still navigating." Jonathan Rosenbaum, film critic for the *Chicago Reader*  
"What Is Cinema? remains an invaluable and beautiful landmark in film and media studies. In both my research and my classrooms I return to these essays again and again not only for the richness of their arguments but also for their passionate belief that the cinema is a form of revelation vital to our lives." Vivian Sobchack, Professor, Department of Film, Television, and Digital Media, University of California, Los Angeles