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## Das Wisconsin Projekt: Zwischen Neoformalismus, Kognitivismus und historischer Poetik. Eine Bibliographie Zusammengest. v. Britta Hartmann / Hans J. Wulff

Das folgende Verzeichnis listet alle uns bekannt gewordenen Arbeiten des "Wisconsin-Projektes" auf. Rezensionen und Rezensionsartikel sind nur dann einzeln verzeichnet, wenn sie unserer Meinung nach eine nennenswerte Auseinandersetzung mit dem Entwurf einer historischen Poetik des Films beinhalten. Andere Rezensionen finden sich unter dem Eintrag der Monographien.

**Abel, Richard** (1989) Split Decision. In: *Quarterly Review of Film and Video* 11,2, pp. 43-57.

- Rezensionsartikel zu Barry Salt: *Film Style and Technology* und Bordwell/Staiger/Thompson 1985.

**Allen, Robert** (1989) Re-Writing American Film History. In: *Framework*, 29, pp. 86-95.

- Zu Bordwell/Staiger/Thompson 1985.

**Andrew, Dudley** (1990) A Reply to David Bordwell. In: *Iris* 6,2 [= No. 11], pp. 113-116.

- Zu Bordwell 1990.

**Arroyo, J.** (□1992) Bordwell Considered. In: *Cine-Action*, 28, pp. 74-88.

**Barr, Charles** (1982) Analysis and Evidence. In: *Encounter*, 58, pp. 75-79.

- Rezension zu Bordwell 1981.

**Bordwell, David** (1971a) François Truffaut. A Man Can Serve Two Masters. In: *Film Comment* 7,1, pp. 18-23.

**Bordwell, David** (1971b) CITIZEN KANE. In: *Film Comment* 7,2, pp. 38-47.

- Repr. in: *Movies and Methods: An Anthology*. Ed. by Bill Nichols. Berkeley, Cal. [...]: University of California Press 1976, pp. 273-290.
- Repr. in: *Focus on Orson Welles*. Ed. by Ronald Gottesman. Englewood Cliffs, N.J.: Prentice-Hall 1976, pp. 103-122.

- [Repr.:] The Dual Cinematic Tradition in CITIZEN KANE. In: *The Classic Cinema. Essays in Criticism*. Ed. by Stanley Solomon. New York [...]: Harcourt Brace Jovanovich \*\*\*, pp. 181-191.

**Bordwell, David** (1972a) Dziga Vertov: An Introduction. In: *Film Comment* 8,1, pp. 38-45.

**Bordwell, David** (1972b) The Idea of Montage in Soviet Art and Film. In: *Cinema Journal* 11,2, pp. 9-17.

**Bordwell, David** (1972) Passion, Death and Testament: Carl Dreyer's Jesus Film. In: *Film Comment* 8,2, pp. 59-63.

**Bordwell, David** (1974a) *French Impressionist Cinema: Film Culture, Film Theory, and Film Style*. Ph.D. Thesis, University of Iowa, xii, 309 pp.

- Repr. New York: Arno Press 1980, xii, 309 pp. (Dissertations on Film Series.).

**Bordwell, David** (1974/75) Eisenstein's Epistemological Shift. In: *Screen* 15,4, pp. 32-46.

- Dazu: "Editorial Note", pp. 29-32.
- Dazu auch: "Eisenstein's Epistemology: A Response". In: *Screen* 16,1, 1975, pp. 142-143.

**Bordwell, David** (1975) Dreyer's Joan. In: *Sight & Sound* 44,4, p. 263.

**Bordwell, David** (1977a) Camera Movement and Cinematic Space. In: *Ciné-Tracts* 1,2, pp. 19-25.

- Repr. in: *Explorations in Film Theory. Selected Essays from Ciné-Tracts*. Ed. by Ron Burnett. Bloomington/Indianapolis: Indiana University Press, pp. 229-236.

**Bordwell, David** (1977b) Camera Movement, the Coming of Sound, and the Classical Hollywood Style. In: *Film: Historical-Theoretical Speculations*. Ed. by Ben Lawton & Janet Staiger. Pleasantville, N.Y.: Redgrave 1977, pp. 27-31 (The 1977 Film Studies Annual. Pt. 2.).

- Repr. in: *The Hollywood Film Industry. A Reader*. Ed. by Paul Kerr. London/New York: Rout-

ledge & Kegan Paul 1986, pp. 148-153 (British Film Institute Readers in Film Studies.).

**Bordwell, David** (1979a) Criticism, Theory, and the Particular. In: *Film Criticism* 4,1, pp. 1-8.

**Bordwell, David** (1979b) Our Dream Cinema: Western Historiography of the Japanese Film. In: *Film Reader* 4, pp. 45-62.

- Translated with a 1980 addendum in: *Mizoguchi Kenji*. Venezia: Biennale 1980, pp. 11-26.

**Bordwell, David** (1979c) The Art Cinema as a Mode of Film Practice. In: *Film Criticism* 4,1, pp. 56-64.

**Bordwell, David** (1980) The Musical Analogy. In: *Yale French Studies*, 60, pp. 141-182.

**Bordwell, David** (1981) *The Films of Carl-Theodor Dreyer*. Berkeley, Cal. [...]: University of California Press, 251 pp.

- This was an effort to understand a director I admire by placing him within the history of film style and form. The book argues that Dreyer explored several avenues of film technique in a way that has affinities with filmic modernism and modernism in adjacent arts. I also suggest that his methods of storytelling involve transformations of techniques he inherited from Scandinavian silent cinema and from the theatre. Using a comparative method, and much influenced by narratologists like Roland Barthes, the book tries to track Dreyer in relation to the development of mainstream film style. (Author's text)
- J. Monty: Naerlaesning af Dreyer. In: *Kosmorama* 27,155-156, Dec. 1981, pp. 200-201.
- Rev. (Tom Milne) in: *Films and Filming*, 336, Sept. 1982, p. 43.
- Charles Barr: Analysis and evidence. In: *Encounter* 58, May 1982, pp. 75-79.
- T. Pipolo: The poetry of the problematic. In: *Quarterly Review of Film Studies* 7,2, 1982, pp. 157-168.
- Rev. (Michel Ciment) in: *Positif*, 262, Dec. 1982, pp. 76-77.
- Rev. (Douglas Gomery) in: *Cinema Journal* 21,2, 1982, p. 60.
- Rev. (Emile Poppe) in: *Skrien*, 114-115, Feb. 1982, pp. 61-62.
- C. Tesson: Dreyer: le continent retrouve. In: *Cahiers du Cinéma*, 331, Jan 1982, p. xiv.
- Nick Browne: The formalist's Dreyer. In: *October*, 23, 1982, pp. 80-88.
- Rev. (D. Sauvaget) in: *Revue du Cinéma*, 390, Jan. 1984, p. 92.

**Bordwell, David** (1981/82) Textual Analysis Etc. In: *Enclitic* 5,2/6,1, pp. 125-136.

- Dazu Crawford 1983; dazu wiederum Bordwell 1983b.

**Bordwell, David** (1982a) Happily Ever After, Part II. In: *Velvet Light Trap*, 19, pp. 2-7.

**Bordwell, David** (□1982b) Course File: Introduction to Film, Approach II. In: *AFI Education Newsletter*, 5, pp. 4-7.

**Bordwell, David** (1983a) Lowering the Stakes: Prospects for a Historical Poetics of Cinema. In: *Iris* 1,1, pp. 5-18.

- Chinese in: *World Cinema* 2, 1988, pp. 44-53.

**Bordwell, David** (1983b) Textual Analysis Revisited. In: *Enclitic* 7,1, pp. 92-95.

- Zu Crawford 1983.

**Bordwell, David** (1983c) Mizoguchi and the Evolution of Film Language. In: *Cinema and Language*. Ed. by Stephen Heath and Patricia Mellencamp. Los Angeles: American Film Institute 1983, pp. 107-117.

- Repr in: *Mizoguchi the Master*. Ed. by Gerald O'Grady. Cinémathèque Ontario / Japan Foundation 1997, pp. 21-23.
- A study of Mizoguchi's staging, in comparison with that of Welles and Wyler.

**Bordwell, David** (1983/84) Narrative and Scenography in the Later Eisenstein. In: *Millenium Film Journal*, 13, pp. 62-80.

- Stylistics in ALEXANDER NEVSKY and IVAN THE TERRIBLE.

**Bordwell, David** (1984) Jump Cuts and Blind Spots. In: *Wide Angle* 6,1, pp. 4-11.

- [Franz.:] La Saute et L'ellipse. In: *Revue Belge du Cinéma*, 22-23, 1988, pp. 85-90.
- Repr.: *La Revue Belge du Cinéma*, 22-23, 1988.
- Some ideas on jump-cutting, especially in Godard.

**Bordwell, David** (1985a) *Narration in the Fiction Film*. Madison, Wisc.: University of Wisconsin Press, xiv, 370 pp.

- Also London: Routledge. 2nd ed. 1988; 3rd ed. 1990.
- How do films tell stories? This book argues that the best way to answer this question is not to assume that they are simply novels or plays on celluloid. Although film borrows from other media, it has distinctive tools for telling tales. The first part of the book criticizes "mimetic" theories (which liken film to plays or paintings) and "diegetic" theories (which treat cinema as a language

or a literary medium). The second part of the book lays out key concepts for analyzing narration in any medium (fabula, syuzhet, style). This part also argues that a cognitive approach to narrative best captures the main features of filmic narration. The third part of the book argues that across the history of cinema several traditions ("norms") of storytelling have emerged, and viewers who have mastered those norms are able to understand and enjoy films in those modes. The norms discussed are "classical" narration, "art-cinema" narration, and "historical-materialist" narration. The book concludes by examining the ways in which Jean-Luc Godard challenges these norms, and indeed many of the concepts in the book as a whole. The subsection Narrative Theory and Cinema expands on these issues, develops some new ones, and replies to some objections. (Author's text)

- Spanish: Barcelona: Ediciones Paidós Ibérica 1996.
- Hungarian: Budapest: Hungarian Film Institute 1996.
- Chinese: Taipei: Yuan Liou 1999.
- Swedish - supplement (not available in English): Neostrukturalistisk narratologi och filmiska berättarfunktioner. In: *Aura: Filmvetenskaplig tidskrift* 1,1, 1995, pp. 47-57.
- Rev. (Seymour Chatman) in: *Wide Angle* 8,3-4, 1986, pp. 139-141.
- Rev. (C. O'Brien) in: *Substance* 16,51, 1986, pp. 96-98.
- Sarah Kozloff: Theory: Narration film by David Bordwell in the fiction. In: *Film Quarterly* 40,1, 1986, pp. 43-45.
- Rev. (Ian Jarvie) in: *Historical Journal of Film, Radio, and Television* 7,1, 1987, pp. 94-96.
- Nick Browne: American narrative studies of film: Between formalism and postmodernism. In: *Quarterly Review of Film Studies* 10,4, 1989, pp. 341-346.
- Bill Nichols: Form wars: The political unconscious of formalist theory. In: *South Atlantic Quarterly* 88,2, 1989, pp. 487-515.
- Helman, Alice: Pierwsza książka [review article]. In: *Kino* (Warschau), 21, 1987, pp. 17-18.

**Bordwell, David** (1985b) Widescreen Aesthetics and Mise-en-Scène Criticism. In: *Velvet Light Trap*, 21, pp. 18-25.

- A discussion of Bazin and the critics around the British journal *Movie* with respect to widescreen filmmaking. My examples concentrate on RIVER OF NO RETURN and CARMEN JONES.

**Bordwell, David** (1986) Classical Hollywood Cinema: Narrational Principles and Procedures. In: *Narrative, Apparatus, Ideology. A Film Theory Reader*. Ed. by Philip Rosen. New York: Columbia University Press, pp. 17-34.

- Auszug aus Bordwell 1985a.

**Bordwell, David** (1987a) Autorità narrativa e spazio cinematografico nel film di Dreyer. In: *Il cinema di Dreyer*. A cura di Andrea Martini. Venice: Marsilio 1987, pp. 63-71.

**Bordwell, David** (1987b) Glamour, Glimmer, and Uniqueness in Hollywood Portraiture. In: *Hollywood Glamour 1924-1956*. Selected Portraits from the Wisconsin Center for Film and Theater Research. Madison: Elvehjem Museum [exhibit catalogue], 29 August-25 October 1987.

- Gombrich's essay on light in Italian painting applied to problems of star portraiture.

**Bordwell, David** (1988a) Appropriations and Improperities: Problems in the Morphology of Film Narrative. In: *Cinema Journal* 27,3, pp. 5-20.

**Bordwell, David** (1988b) Adventures in the Highlands of Theory. In: *Screen* 29,1, pp. 72-97.

- Antwort auf die King-Artikel.

**Bordwell, David** (1988c) *Ozu and the Poetics of Cinema*. Princeton, N.J./London: Princeton University Press/British Film Institute, x, 406 pp.

- Another study of a director I love. Every time I write a book on a director, I try to give it at least two strata: one for readers interested in that director, and another addressing broader issues. For Dreyer, the plan was to understand the history of international film style through the work of a director who went his own way. For Ozu I was more ambitious: I went for three layers. First, I wanted to do a thorough study of a director's use of the medium the way narrative form and film style interact to create the particular quality of his films. This meant arguing against many received opinions: that Ozu is a highly conservative filmmaker, using a simple style and slice-of-life plotting; that his camera represents a seated Japanese observer; that he forged his style apart from norms circulating in international film culture. Here, as with Dreyer, I tried to capture the experimental aspects of this "traditional" director. (I often find myself looking for the traditional aspects of experimentalists and the experimental aspects of traditionalists.) I also sought to show how he was a keen observer of Western cinema and borrowed freely from it, if only to end up doing things very differently. Secondly, I also sought to provide a historical explanation for

Ozu's work. I brought in the obvious sociopolitical history, which is very important, but (again, as with Dreyer) I tried to insert him into the aesthetic history of the medium, considering how he worked with and against its norms. Finally, and perhaps most ambitiously, the book tries to illustrate how a systematic "poetics of cinema" a theory of how films are made to achieve certain effects could shed light on a single director. *Ozu and the Poetics of Cinema* consists of two parts. The first provides overviews of Ozu's career from several different angles. It looks at his biography, his place in the Japanese filmindustry, his methods of storytelling, his use of film techniques, and his films' social and ideological implications, all the while trying to illustrate how an approach grounded in poetics can help us understand him in ways different from earlier accounts. The second part discusses each film singly, taking up one or two issues raised by the movie but also trying to pick up and develop strands stated in the first part. (Author's text)

- Japanese: Tokyo: Seido 1992.

**Bordwell, David** (1989a) *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema*. Cambridge, Mass.: Harvard University Press, xvi, 334 pp.

- This ought to have been the most controversial book I produced, but although many have dismissed what they take to be its conclusions, I'm aware of only one sustained critique (by V. F. Perkins). I discuss this and other matters in *On Interpretation*. *Making Meaning* is about how we interpret films. (I thought about calling it *Making Movies Mean*, except Kristin pointed out to me that it might be taken as a manual for producing raw-edged action films.) How do we assign abstract significance to films, going beyond the "obvious" meanings and proposing ones that are "deeper"? The argument advances in three stages. First, the book sketches a history of film interpretation, from the work of early critics through the rise of academic film studies in the 1960s and 1970s, ending in the great quantity of interpretive work that emerged in the 1980s. The second part of the book tries to answer the question of how interpretation works, treating it as a skill which can be mastered. I argue that meaning is indeed made, through a constructive process. Critics build up inferences and deploy the persuasive powers of language to arrive at conclusions permitted within the institution of criticism. My approach, then, tries to be at once psychological (drawing on cognitive psychology), social (treating cognitive schemata as socially approved meaning-making processes), and rhetorical. The last stretch of the book is more polemical, arguing that by now we have all mastered

these skills and we ought to move toward cultivating others chiefly those of scrutinizing form and style. I argue that the most robust impulse in this direction is the tradition of film poetics. Put another way: interpretation has become easy, but analysis is still hard. This conclusion was misunderstood in a remarkable variety of ways: I wasn't saying that a complete approach to film could do without interpretation, nor that it wasn't worth doing (just that it has become predictable). Given all the things we might study in films, contemporary discourse seems very narrow. (Author's text)

- Chinese: Taipei: Yuan-Liou 1995.
- Spanish: Barcelona: Paidós Ibérica 1995.
- Polish - excerpts in: *Interpretacja dzieła filmowego*. Ed. by Wiesława Godzica. Cracow: Jagiellonian University Press 1993, pp. 13-32.
- Rev. by Herb Eagle. In: *Wide Angle* 12,3, 1990, pp. 118-123.
- Rev. by Seymour Chatman. In: *Film Quarterly* 43,4, 1990, pp. 56-59.
- Rev. by Barry Salt. In: *Sight and Sound* 60,1, 1990/91, p. 69.
- Rev. by Peter Rist. In: *Cinémas* (Montréal) 1,1-2, 1990, pp. 165-169.
- Perkins, V.F.: Must We Say What They Mean? In: *Movie*, 34/35, 1990, pp. 1-6.
- Rev. by Ed Tan. In: *Skrien*, 173, 1990, p. 64.
- Dazu Bordwells Antwort (1993).

**Bordwell, David** (1989b) A Case for Cognitivism. In: *Iris* 5,2 [= No. 9], pp. 11-40.

- Hungarian: A kognitivizmus mellett. In: *Metro-polis* 2,4/3,1, 1999, pp. 4-33.
- Polish in: *Kognitywna teoria filmu*. Ed. By Jacka Ostaszewskiego. Krakow 1999, pp. 31-64.

**Bordwell, David** (1989c) Historical Poetics of Cinema. In: *The Cinematic Text: Methods and Approaches*. Ed. by R. Barton Palmer. New York: AMS Press, pp. 369-398.

**Bordwell, David** (1990) A Case for Cognitivism: Further Reflections. In: *Iris* 6,2 [= No. 11], pp. 107-112.

- Dazu Andrew 1990.

**Bordwell, David** (1992a) Kognition und Verstehen. Sehen und Vergessen in MILDRED PIERCE. In: *Montage/AV* 1,1, pp. 5-24.

- [Amerik.:] Cognition and Comprehension: Viewing and Forgetting in MILDRED PIERCE. In: *Journal of Dramatic Theory and Criticism* 6,2 1992, pp. 183-198.

**Bordwell, David** (1992b) Az elbeszelo Godard. In: *Filmkultura* 28,6, pp. 2-7.

- Auszug aus Bordwell 1985a.

**Bordwell, David** (1992c) A Cinema of Flourishes: Japanese Decorative Classicism of the Prewar Era. In: *Directions in Japanese Cinema*. Ed. by David Desser and Arthur Noletti. Bloomington: Indiana University Press 1992, pp. 327-345.

**Bordwell, David** (1993a) Film Interpretation Revisited. In: *Film Criticism* 17,2-3, pp. 93-119.

- Antwort auf die Diskussionen um Bordwell 1989a.

**Bordwell, David** (1993b) *The Cinema of Eisenstein*. Cambridge, Mass./London: Harvard University Press, xvii, 316 pp.

- My third book-length director study, again seeking to do several things at once. First, it gives an overview of Eisenstein's cinematic work the films he made, the theories he generated. Taking him as a director trying to fuse theory and practice, I analyze his theoretical writings and all of his films. Secondly, as usual, the book tries to put the director into a pertinent context. Traditionally he is thought of as Comrade Film Constructivist, cinema's Rodchenko or Mayakovsky. But this doesn't allow for what he did after 1930, except to consider it a sad decline into official art. As with Ozu, I try to challenge receive opinion. I treat Eisenstein as seeking to synthesize many artistic traditions, avant-garde and academic. In my account, he becomes at once a "conservative Constructivist" and an avant-garde Socialist Realist. The "poetics of cinema" theme enters too, but in a different key. Eisenstein himself set out to create a poetics of cinema, particularly of film style, and so the book tries to delineate that and show how it still has value for us. (Author's text)
- Chinese: Taipei: Yuan-Liou 1995.
- Spanish: Barcelona: Ediciones Paidós Ibérica 1999.
- Italian - excerpts: La stilistica della scenografia nel tardoEjzen@tejn. In *Sergej Ejzenstejn: Oltre il cinema*. A cura di Pietro Montani. Venice: La Biennale di Venezia / Edizioni Biblioteca dell'Immagine 1991, pp. 138-145.

**Bordwell, David** (1994a) The Power of a Research Tradition: Prospects for Progress in the Study of Film Style. In: *Film History* 6,1, 1994, pp. 59-79.

**Bordwell, David** (1994b) Toto le moderne: la narration dans le cinéma européen d'après 1970. In: *Revue Belge du Cinéma*, 36/37, pp. 32-39.

**Bordwell, David** (1995a) CITIZEN KANE und die Künstlichkeit des klassischen Studio-Systems. In: *Der schöne Schein der Künstlichkeit*. Hrsg. u. eingel. v. Andreas Rost. Frankfurt: Vlg. der Autoren 1995, pp. 117-150 (Reden über Film.) / (Filmbibliothek.).

**Bordwell, David** (1995b) DIE HARD und die Rückkehr des klassischen Hollywood-Kinos. In: *Der schöne Schein der Künstlichkeit*. Hrsg. u. eingel. v. Andreas Rost. Frankfurt: Vlg. der Autoren 1995, pp. 151-202 (Reden über Film.) / (Filmbibliothek.).

**Bordwell, David** (1995c) Deep-Focus Cinematography. In: *The Studio System*. Ed. and with an introduction by Janet Staiger. New Brunswick/New Jersey: Rutgers University Press, pp. 93-124.

- Ausschnitt aus Bordwell/Staiger/Thompson 1985.

**Bordwell, David** (1995d) Visual Style in Japanese Cinema, 1925-1945. In: *Film History* 7,1, pp. 5-31.

**Bordwell, David** (1996a) Contemporary Film Studies and the Vicissitudes of Grand Theory. In: Bordwell/Carroll 1996, pp. 3-36.

- Italian as: Le illusioni della teoria. In: *Bianco e nero* 58,1-2, 1997, pp. 20-67.

**Bordwell, David** (1996b) Convention, Construction, and Cinematic Vision. In: Bordwell/Carroll 1996, pp. 87-107.

- Polish in: *Kognitywana teoria filmu*. Ed. by Jacka Ostaszewskieg. Kracow 1999, pp. 65-88.

**Bordwell, David** (1996c) La nouvelle mission de Feuillade; or, What was mise-en-scène? In: *Velvet Light Trap*, 37, pp. 10-29.

**Bordwell, David** (1996d) Senza Inibizioni: Introduzione al cinema di Hong Kong. In: *Segno Cinema*, 80, July/ August 1996, pp. 12-14.

**Bordwell, David** (1997a) *On the History of Film Style*. Cambridge (Mass.), London: Harvard University Press 1997, x, 322 S.

- Another venture into poetics, this time concentrating on international stylistics. It's a book of historiography, reviewing three major trends in understanding the history of film style: the orthodox position that emerged in the 1920s (and still governs most history-writing); a counter-position that emerged with André Bazin's generation in France during the 1940s and 1950s; and a modernist wave that emerged during the 1960s and 1970s, epitomized by the work of Noël Burch. A fourth chapter brings the story up to date, concentrating on "revisionist" work in early cinema (Charles Musser, Tom Gunning, Kristin Thompson, Ben Brewster, et al.). Each chapter offers some criticisms. The fifth chapter suggests stu-

dying the history of style as linked problems and solutions, and the approach is illustrated through a history of depth staging. This is my most straightforward book, both in outline and writing style. (Michael Wood kindly remarked that it was "often funny.") It could have drawn more explicitly on concepts I broached elsewhere, chiefly ideas of narration and poetics; but I left the connections in the footnotes, for interested parties to follow up. (Author's text)

- Rez. v. Britta Hartmann in: *Medienwissenschaft: Rezensionen*, 2, 1996, pp. 146-149.
- Rez. v. Frank Kessler in: *Iris*, \*\*\*
- Hurley, James S. (1998) David Bordwell's Iron Cage of Style. In: *Film-Philosophy: Electronic Salon*, 11. September 1998 (<http://www.mailbase.ac.uk/lits/film-philosophy/files/hurley.html>).

**Bordwell, David** (1997b) Modelle der Rauminszenierung im zeitgenössischen europäischen Kino. In: *Zeit, Schnitt, Raum*. Hrsg. u. eingel. v. Andreas Rost. Frankfurt: Vlg. der Autoren 1997, pp. 17-42 (Reden über Film.)/(Filmbibliothek.).

**Bordwell, David** (1997c) From Flamboyance to Monumentality: Thoughts on the Jidai-geki. In: *What Is Jidai-Geki? A New Film Study*. Ed. by Tsutsui Kyotada and Kato Mikiro. Tokyo: Jimbun Shoin 1997, pp. 141-161.

**Bordwell, David** (1997d) Aesthetics in Action: Kung Fu, Gunplay, and Cinematic Expressivity. In: *Fifty Years of Electric Shadows*. Ed. by Law Kar. Hong Kong: Urban. **Bordwell, David** (1997e) Modernism, Minimalism, Melancholy: Angelopoulos and Visual Style. In: *The Last Modernist: The Films of Theo Angelopoulos*. Ed. by Andrew Horton. New York: Praeger 1997, pp. 11-26.

**Bordwell, David** (1998a) Pluralism, Truth, and Scholarly Inquiry in Film Studies. In: *Cinema Journal* 37,2, pp. 84-90.

- Ein Diskussionsbeitrag. Dazu die Antwort von Peter Lehman, pp. 90-92.

**Bordwell, David** (1998b) Postmoderne und Filmkritik: Bemerkungen zu einigen endemischen Schwierigkeiten. In: *Die Filmgespenster der Postmoderne*. Hrsg. v. Andreas Rost & Mike Sandbothe. München: Verlag der Autoren 1998, pp. 29-39 (Reden über Film. 5.)/(Filmbibliothek.).

**Bordwell, David** (1998c) Richness through Imperfection: King Hu and the Glimpse. In: *Transcending the Times: King Hu and Eileen Chan*. Ed. by Law Kar. Hong Kong: Urban Council/ Hong Kong International Film Festival 1998, pp. 19-24.

**Bordwell, David** (1998d) Film Theory. In: *The Encyclopedia of Aesthetics*. 2. Ed. by Michael Kelly. New York: Oxford University Press, pp. 197-201.

**Bordwell, David** (ed.) (1998e) Style in Cinema. [Spec. Issue:] *Style* 32,3, Fall 1998.

- Introduction of the editor, pp. 381-384.

**Bordwell, David** (2000) *Planet Hong Kong: Popular Cinema and the Art of Entertainment*. Cambridge, Mass./London, England: Harvard University Press, \*\*\* pp.

- An effort to propose a poetics of popular film, while also celebrating a tradition I love. It's also a mix of academic film history and film analysis with a looser, more informal writing style. Writing it was quite hard, since the subject kept changing from week to week: new films, a fresh crisis in the industry, another batch of books and articles, a new wave of information bursting off the Net. But I hope both fans and nonspecialists find some of it worthwhile. (Author's text)

**Bordwell, David / Carroll, Noël** (eds.) (1996) *Post-Theory. Reconstructing Film Studies*. Madison: University of Wisconsin Press, xvii, 564 pp. (Wisconsin Studies in Film.).

- Rev. (Jörg Schweinitz) in: *Journal for the Study of British Cultures* 5,2, 1998, pp. 227-229.
- Rev. (Tony Pipolo) in: *Cineaste* 23,1, 1997, pp. 56-58.

**Bordwell, David / Andreas Furler** (1998) New Hollywood - Die kritische Generation. Die letzte grosse Zeit des amerikanischen Kinos. Der amerikanische Filmprofessor David Bordwell über das Neue Hollywood der siebziger und die Weiterentwicklung zum Hollywood der neunziger Jahre. In: *Zoom*, 2, pp. 10-23.

**Bordwell, David / Staiger, Janet / Thompson, Kristin** (1985) *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. New York: Columbia University Press, xv, 506 pp.

- Zugl. London: Routledge & Kegan Paul. Mehrere Neuauflagen.
- During the 1970s and early 1980s film scholars of various stripes were referring to a "classic" or "classical" cinema, centered in the US studio system. In this very long, densely printed, heavily footnoted book, two colleagues and I tried to describe, analyze, and explain what this concept might mean. The book traces the emergence of a distinct film style, based on principles of staging, editing (the "continuity" system), and storytelling, that soon became just "normal" moviemaking. According to the book, a range of technological and institutional factors shaped this style

and maintained it over the decades. We stop our coverage in 1960, but the style is still in place today (with some modifications). Thompson's sections concentrated on silent film; Staiger's on the film industry, treated as a mode of production; mine range from narrative theory and stylistics to technology. (Author's text)

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- This book, first published in 1980, was an effort to give undergraduates an orientation to film aes-

thetics. It offers, I think, the most detailed outline of the various techniques of the medium. Just as important, and the main reason we wrote the book, it places an emphasis on the film as a whole. Many film primers don't go beyond itemizing techniques. We try to show how the whole film is the most pertinent and proximate context for understanding how the techniques work. It isn't enough just to recognize low angles or a match-on-action; we have to understand what they're doing in the scene, and the roles they play across the entire movie. The book also introduces some doses of film history, in the belief that all techniques gain their significance in particular historical circumstances. (Author's text)

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- Kristin Thompson and I grew concerned that film history textbooks did not reflect the growing scholarship in the field, particularly on early film and non-Western film. Too often US books relied on films which had distribution here, forgetting that many outstanding films don't get access

to American audiences. Most textbooks also tended to ignore the primary sources, both print and film. (For example, most books didn't use frame enlargements to illustrate the films but relied instead upon production stills.) So we decided to write a history text. It couldn't be comprehensive or definitive, but we thought we could offer something different. Just as *Film Art* tried to present systematic ways to analyze films, *Film History* suggested how historians did their work, providing two introductions on historiography and sidebars on discoveries and revisionist work. And we tried to get outside the canon and look at films and filmmakers not previously discussed. Over several years we traveled to archives around the world to watch films and gather materials. It was by far the most draining book we have written, and we nearly gave up. We're pleased, though, to see that some people find it useful. It needs to be revised and updated. (Bordwell's text)

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