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


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


- Zu Bordwell 1990.


- Rezension zu Bordwell 1981.


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


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


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


- 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)


- Dazu Crawford 1983; dazu wiederum Bordwell 1983b.


- Zu Crawford 1983.

- A study of Mizoguchi’s staging, in comparison with that of Welles and Wyler.

- *Stylistics in Alexander Nevsky and Ivan the Terrible*.

- Some ideas on jump-cutting, especially in Godard.

- 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 narrative 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)

- Hungarian: Budapest: Hungarian Film Institute 1996.
- Rev. (Seymour Chatman) in: Wide Angle 8,3-4, 1986, pp. 139-141.

- 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.

- Auszug aus Bordwell 1985a.


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


- Antwort auf die King-Artikel.

- 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 filmstyle 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 overview 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)


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)


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


- Dazu Andrew 1990.


• Auszug aus Bordwell 1985a.


• Antwort auf die Diskussionen um Bordwell 1989a.


• 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)


• Ausschnitt aus Bordwell/Staiger/Thompson 1985.


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


• 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. Frank Kessler in: Iris, ***


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)

- Rev. (Dana Polan) in: Journal of the University Film Association 38,3-4, 1986, pp. 146-148.


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

- Italian, Slovenian, and Greek translations are in progress (2001).


Branigan, Edward (1975) Formal Permutations of the Point of View Shot. In: Screen 16,3, pp. 54-64.


Branigan, Edward (1978a) Subjectivity under Siege: From Fellini's Otto e mezzo to Oshima's The Story of the Man Who Left His Will on Film. In: Screen 19,1, pp. 7-40.

- [Repr.:] The Modern Text: Subjectivity under Siege from Fellini's 8 1/2 to Oshima's THE STORY OF THE MAN WHO LEFT HIS WILL ON FILM. In: Branigan 1984, pp. 143-167.

Branigan, Edward (1978b) Foreground and Background - A Reply to Paul Willemen. In: Screen 19,2, pp. 135-140.


- Repr. in: The Hollywood Film Industry. A Reader. Ed. by Paul Kerr. London/New York: Routledge and Kegan Paul in association with the British Film Institute, pp. 120-147 (British Film Institute Readers in Film Studies.).


Branigan, Edward (1986a) "Here is a Picture of No Revolver!" The Negation of Images and Methods for Analyzing the Structure of Pictorial Statements. In: Wide Angle 8,3-4, pp. 8-17.

Branigan, Edward (1986b) Point of View in the Fiction Film. In: Wide Angle 8,3-4, pp. 4-7.


- Rez. zu Bordwell 1981.

• Zu Bordwell 1989b.

Carroll, Noël (1979a) Film History and Film Theory: An Outline for an Institutional Theory of Film. In: Film Reader 4, pp. 81-96.


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- Zu Bordwell 1981/82; dazu wiederum Bordwell 1983c.


- Rez. u.a. zu Bordwell/Thompson 1979.


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- Rez. zu Carroll 1988b.

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nos. In: Moderne Film Theorie. Hrsg. v. Jürgen Fe-

lix. Mainz: Bender, pp. 191-216 (Filmsforschung. 3.).

- Gefolgt von einer Analyse des Films His Girl Friday (1940, Howard Hawks) von David Bord-

well (pp. 217-221).


Jenkins, Henry (1995) Historical Poetics. In: Appro-


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ma': A Review. In: Screen 27.6, pp. 74-88.


- Dazu die Antworten: Bordwell 1988b; Staiger 1988; Thompson 1988b.


ge/AV 5.1, pp. 39-60.


Meyer, Corinna (1996) Der Prozeß des Filmsbe-

hens. Ein Vergleich der Theorien von David Bord-


Well und Peter Wuss. Alfeld: Coppi Vlg., iv, 141 S. (Aufsätze zu Film und Fernsehen. 41.).
Thompson, Kristin (1977c) The Duplicitous Text: An Analysis of STAGE FRIGHT. In: Film Reader 2, pp. 52-64.
- [Repr.]: Duplicitous Narration and STAGE FRIGHT. In: Thompson 1988, pp. 135-161.

- [Repr.]: Boredom on the Beach: Triviality and Humor in LES VACANCES DE M. HULOT. In: Thompson 1988, pp. 89-109.


• Rev. (Tom Gunning) in: *Film Quarterly* 43,3, 1990, pp. 52-54.


• Zu den King-Artikeln.


• Rez. (Marshall Deutelbaum) in: *Film Criticism* 25,1, 2000, pp. 87-90.


**Thompson, Kristin** / **Bordwell, David** (1976) Space and Narrative in the Films of Ozu. In: *Screen* 17,2, pp. 41-73.


- 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)


- Chinese: Taiwan: Mcgraw-Hill International Ltd. [in progress].


