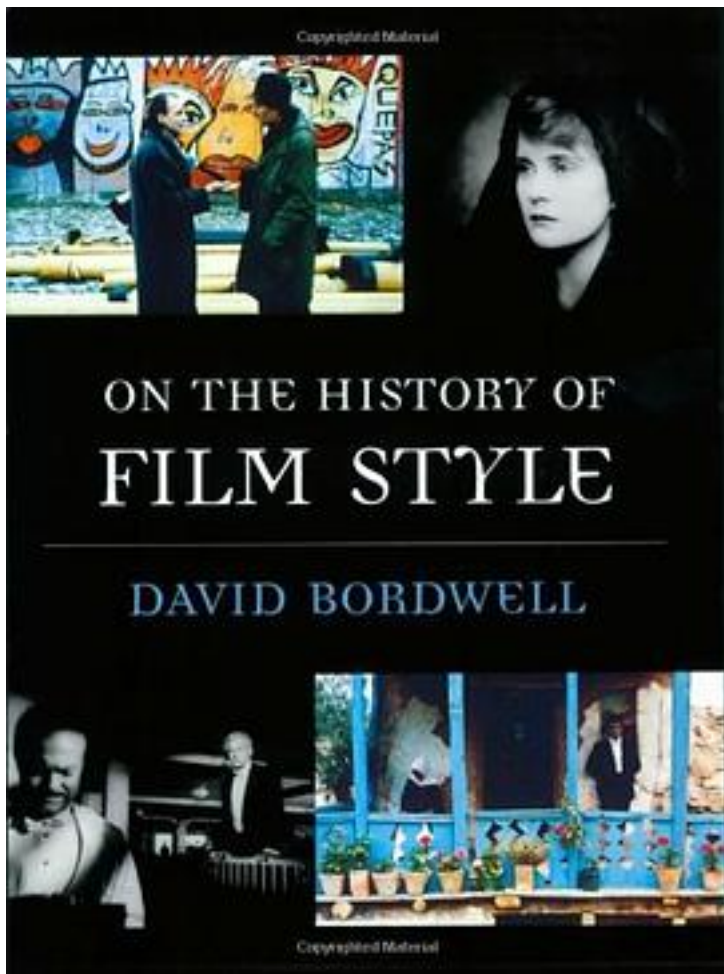


On the History of Film Style



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The study of cinematic style has in many ways shaped attitudes towards films. Style assigns films to a tradition, distinguishes a classic and signals the arrival of an

innovation. This book aims to show how film scholars have attempted to explain stylistic continuity and change across the history of cinema. The author explores the theories of style launched by Andre Bazin, Noel Burch and other film historians. In the process he celebrates a century of cinema, integrating discussions of the film classics such as "The Birth of a Nation" and "Citizen Cane", with analysis of more current box-office successes such as "Jaws" and "The Hunt For Red October". The contributions of noted and neglected directors are examined, and the author considers the earliest film making, the accomplishments of the silent era, the development of Hollywood, and the strides taken by European and Asian cinema in recent years. The book proposes that stylistic developments often arise from filmmakers' search for efficient solutions to production problems. The author traces this activity across history through a detailed discussion of cinematic staging.

作者介绍:

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标签

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文艺理论

评论

波德维尔的逻辑就是讲语义场，其他学科的人也会，电影研究风格史的意义就是做其他学科做不了的事儿。电影可以把艺术史当做学科模范。

很久很久以前，听说过的书，在master的时候阅读了
和好书相遇的时间很重要，太早的话，我一定不理解里面的东西
好在现在是跳出电影学看电影学

最后一章

大部分内容是historiography of the historiography of film style，整理了主要的风格史模型（巴赞、Burch等），写法高级，可以清楚看到特定影片、导演、风格是在何种脉络中实现经典化的。最后一章提出了DB自己主张的问题-解决模型，并应用于对staging of depth的细密分析。

波德维尔对贡布里希的关注，促使他借鉴了艺术史学家的路径。事实上，大多数的电影理论史（如果可以将它们称为理论史的话），和早期的风格论一样，仍然遵循着黑格尔式的目的论，达德利·安德鲁甚至采用了最为古典的亚里士多德结构。从这个角度上来说，这本书也可以看作是一种诺埃尔·伯奇式的写作。

前几章梳理得好，后面读起来累，感受得到框架搭得非常好，阅片量深不可测。主义理论不过提供一些不同视角，乃至在学术中成为一种话术，路怎么走才通还是要自己figure it out#道理我都懂但是研究计划咋写

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