Das Wisconsin Projekt: Zwischen Neoformalismus, Kognitivismus und historischer Poetik. Eine Bibliographie

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


• Zu 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.


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


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


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 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: Brcelona: Ediciones PaidósIbérica 1996.

• 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 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—how
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
film industry, 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)


**Bordwell, David (1989a) ** *Making Meaning: Inference and Rhetoric in the Interpretation of

- 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.


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

- 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 and 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 received 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)


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 studying 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, ***


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


- 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)


- 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)

- 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)
• Hungarian: Budapest: Hungarian Film Institute 1997.
• Italian, Slovenian, and Greek translations are in progress (2001).
• Amos Vogel: Structuralism. In: Film Comment 18, Jan-Feb. 1982, pp. 70-72.


• Detaillierte Auseinandersetzung mit Barry Salts Film Style and Technology: History and Analysis. London: Starword 1983.


• Dazu wiederum die Antwort von Bordwell & Thompson: Salt II. In: Film Quarterly 40,4, 1987, pp. 61-63.


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


- [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.


**Branigan, Edward** (1997) To Zero and Beyond: Noël Burch's *Theory of Film Practice*. In: *Defining Cinema*. Ed. by Peter Lehman, pp. 149-170 (Depth of Field Series.)


- Rez. zu Bordwell 1981.


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


**Carroll, Noël** (1981/82) Causation, the Ampliation of Movement and Avant-garde Film. In: *Millenium Film Journal*, 10/11, pp. 61-82.


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


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


• Zu Bordwell/Staiger/Thompson 1985.


• Rez. zu Carroll 1988b.


• Gefolgt von einer Analyse des Films His Girl Friday (1940, Howard Hawks) von David Bordwell (pp. 217-221).


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


• Antwort auf Thompson/Bordwell 1988.


• Rez. zu Bordwell 1989a.


• Rez. zu Bordwell 1981.


• Rez. zu Thompson 1981.


- 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. 97-119 (British Film Institute Readers in Film Studies.).


- Zu den King-Artikeln.


• Eingegangen in Thompson 1981, Kap. 3.


Thompson, Kristin (1977e) 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.


• Vorausbemerkungen in: Wide Angle 1,4, 1977, pp. 54-55.

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


• Repr. in: Thompson 1988, pp. 247-262.


• Rev. (François Albera) in: Positif, 276, Feb. 1984, p. 78.


• Rev. (Murf [d.i. A.D. Murphy]) in: Variety 323, 11.6.1986, p. 93.
• Rev. (Ernest Callenbach) in: Film Quarterly 40,4, 1987, pp. 41-42.


- 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.


• Dazu wiederum Lehman 1988.


• 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].


• Rez. zu Bordwell/Thompson 1979.
