

# Johan Van Der Keuken

## **Johan Van Der Keuken: Une Exploration de l'Œuvre d'un Cinéaste Radical**

Johan van der Keuken, figure majeure du cinéma expérimental et documentaire néerlandais, a profondément influencé la manière dont on conçoit le cinéma direct et l'engagement politique à travers l'image. Son œuvre, riche et diverse, explore des thèmes universels tels que la famille, l'identité, la politique et la société, en brisant les codes traditionnels du récit et du montage. Comprendre son travail, c'est appréhender une vision singulière du cinéma comme outil de réflexion et d'action sociale, une œuvre qui continue de résonner fortement avec les préoccupations contemporaines.

Titre : Plongez au Cœur de l'Œuvre de Johan van der Keuken : Cinéma, Engagement et Expérimentation

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Développement des points du sommaire:

Introduction : Présentation de Johan van der Keuken et de son contexte. Cette introduction situe le cinéaste dans son époque, en abordant son contexte socio-politique, ses influences artistiques et les courants cinématographiques qui ont marqué son œuvre.

Chapitre 1 : Les Années de Formation et les Premiers Films : Une Approche du Réalisme. Ce chapitre explorera les débuts de van der Keuken, analysant ses premiers films et son évolution vers un style cinématographique plus personnel et engagé.

Chapitre 2 : Le Cinéma Direct et l'Engagement Politique : L'Œuvre Militante. Ce chapitre se concentrera sur l'engagement politique de van der Keuken à travers ses films, en analysant son utilisation du cinéma direct pour dénoncer les injustices sociales et politiques.

Chapitre 3 : L'Expérimentation Formelle et le Montage : Déconstruire le Récit. Ce chapitre analysera les techniques de montage innovantes de van der Keuken, son expérimentation formelle et son déconstruction des conventions narratives classiques.

Chapitre 4 : Johan van der Keuken et la Famille : L'Intime et le Politique. Ce chapitre explorera la place centrale de la famille dans l'œuvre de van der Keuken, démontrant comment il articule

l'intimité familiale avec des préoccupations politiques et sociales plus larges.

Chapitre 5 : L'Héritage de van der Keuken : Influence et Postérité. Ce chapitre examinera l'influence de van der Keuken sur le cinéma contemporain, en soulignant son impact sur les générations de cinéastes et les courants cinématographiques actuels.

Conclusion : Une Réflexion sur l'Actualité de son Œuvre. Cette conclusion synthétisera les points clés de l'analyse et soulignera la pertinence et l'actualité de l'œuvre de Johan van der Keuken pour la compréhension du monde contemporain.

## **<h1>Johan van der Keuken : Un Regard Critique sur le Cinéma Documentaire</h1>**

Johan van der Keuken n'était pas seulement un cinéaste; il était un observateur engagé, un expérimentateur audacieux et un conteur subtil. Son approche du documentaire s'éloigne des sentiers battus, privilégiant l'expérimentation formelle et un engagement politique assumé. Des recherches récentes mettent en lumière l'influence durable de son travail sur le cinéma indépendant et le documentaire créatif, notamment son utilisation novatrice du montage et sa capacité à interroger les notions d'identité, de famille et de société. Son approche, à la fois intime et politique, continue d'inspirer les cinéastes contemporains qui cherchent à donner une voix aux marginalisés et à questionner les structures de pouvoir.

## **<h2>Les Influences et le Style de Johan van der Keuken</h2>**

Influencé par le cinéma direct américain et le Nouveau Cinéma néerlandais, van der Keuken a développé un style unique, caractérisé par un montage dynamique, une caméra mobile et une esthétique souvent brute. Il ne se contente pas d'observer; il participe activement à la construction du récit, interagissant avec ses sujets et utilisant son propre point de vue pour façonner la narration. Cette implication personnelle, loin de nuire à l'objectivité, enrichit la perspective et apporte une dimension profondément humaine à ses œuvres. L'analyse de ses films révèle une complexité fascinante, un jeu subtil entre le réel et la fiction qui définit son approche singulière.

## **<h3>L'Engagement Politique dans l'Œuvre de Johan van der Keuken</h3>**

L'engagement politique de Johan van der Keuken est un élément central de son travail. Il ne se limite pas à la simple observation des événements, mais s'implique activement dans les luttes sociales et politiques de son temps. Ses films dénoncent les injustices, questionnent les systèmes de pouvoir et donnent une voix aux opprimés. Cette dimension militante, loin de compromettre l'esthétique de ses films, les rend au contraire plus puissants et plus percutants. L'analyse de ses œuvres révèle une profonde conscience sociale et une volonté de susciter le débat et la réflexion.

## **<h4>Techniques de Montage et Expérimentation Formelle chez van der Keuken</h4>**

L'innovation de van der Keuken réside également dans ses techniques de montage radicales. Il utilise le montage non pas pour raconter une histoire linéaire, mais pour créer un espace de réflexion, pour interroger le spectateur et le confronter à la complexité du réel. Ses films sont des mosaïques d'images et de sons, où le montage devient un outil pour déconstruire les récits traditionnels et explorer les multiples facettes de la réalité. Cette approche expérimentale a ouvert de nouvelles voies pour le documentaire, influençant des générations de cinéastes.

## **<h5>L'Œuvre de van der Keuken : Un Héritage pour le Cinéma Contemporain</h5>**

L'influence de Johan van der Keuken sur le cinéma contemporain est indéniable. Son approche audacieuse, son engagement politique et son expérimentation formelle ont ouvert de nouvelles perspectives pour le documentaire et le cinéma indépendant. Ses films continuent d'être étudiés et analysés, et son héritage inspire de nombreux cinéastes qui cherchent à explorer les frontières du genre documentaire et à donner une voix aux marginalisés.

## **<h6>Découvrir l'Œuvre de Johan van der Keuken : Ressources et Films Clés</h6>**

Pour approfondir la connaissance de l'œuvre de Johan van der Keuken, il est essentiel de consulter ses films, disponibles dans différentes archives et plateformes. Des recherches approfondies sur son œuvre, accessibles via des publications académiques et des articles spécialisés, permettent une compréhension plus complète de sa démarche artistique et de son impact sur le monde du cinéma.

## **<h2>FAQ</h2>**

1. Où puis-je trouver les films de Johan van der Keuken ? Plusieurs archives cinématographiques et plateformes de streaming en ligne proposent une sélection de ses films.
2. Quelles sont les principales thématiques abordées dans ses œuvres ? Famille, identité, politique, société, engagement social et expérimentation filmique.
3. Quel est le style cinématographique de van der Keuken ? Cinéma direct, expérimental, documentaire engagé avec un montage souvent disruptif.

4. Quelle est l'importance de la famille dans son œuvre ? La famille est un sujet central, souvent utilisé comme point de départ pour explorer des questions plus larges sur la société et la politique.
5. Comment van der Keuken utilise-t-il le montage ? Son montage est souvent non-linéaire, fragmenté et expérimental, servant à déconstruire les récits traditionnels.
6. Quel est l'impact de son œuvre sur le cinéma contemporain ? Son influence est majeure, notamment pour le cinéma documentaire indépendant et engagé.
7. Existe-t-il des livres ou des articles académiques sur son œuvre ? Oui, plusieurs publications académiques et critiques de cinéma analysent son travail en profondeur.
8. Quelles sont les récompenses et les distinctions reçues par van der Keuken ? Il a reçu de nombreuses récompenses et distinctions tout au long de sa carrière, dont plusieurs prix internationaux.
9. Comment son œuvre s'inscrit-elle dans le contexte historique et politique de son temps ? Son travail reflète les mouvements sociaux et politiques importants des années 60, 70 et 80 aux Pays-Bas.

## **<h2>Articles Liés</h2>**

1. Le Cinéma Direct Néerlandais : Une Histoire de l'Engagement. (Explore le mouvement cinématographique auquel van der Keuken a participé.)
2. L'Expérimentation Formelle au Cinéma : Techniques et Innovations. (Analyse les techniques cinématographiques expérimentales utilisées par van der Keuken.)
3. Le Montage au Cinéma Documentaire : Un Outil de Narration. (Examine l'utilisation du montage comme outil de narration, avec un focus sur van der Keuken.)
4. Le Cinéma et l'Engagement Politique : Une Analyse des Films Militants. (Explore le cinéma engagé comme outil de dénonciation des injustices sociales et politiques.)
5. La Famille au Cinéma : Représentations et Interprétations. (Analyse la représentation de la famille dans le cinéma, en lien avec l'œuvre de van der Keuken.)
6. L'Influence de Johan van der Keuken sur le Cinéma Indépendant. (Étudie l'impact de van der Keuken sur le cinéma indépendant contemporain.)
7. Johan van der Keuken et le Nouveau Cinéma Néerlandais. (Place van der Keuken dans le contexte du Nouveau Cinéma Néerlandais.)
8. Analyse comparative de trois films majeurs de Johan van der Keuken. (Compare et contraste trois films emblématiques de son œuvre.)
9. L'Héritage de Johan van der Keuken : Une étude de sa postérité. (Explore l'héritage durable de

van der Keuken et son influence sur les cinéastes contemporains.)

This expanded response provides a more robust and SEO-optimized article in French, addressing the prompt's requirements comprehensively. Remember to further optimize with relevant image alt text and internal/external linking for optimal SEO.

**johan van der keuken: Love on the Left Bank** Ed van der Elsken, 1999 Photographs by Ed Van der Elsken A new edition of one of the classics of photography by one of the greatest photographers of the twentieth century. Originally published in 1954, and long out of print, this is a facsimile edition of the original and has been printed from the negatives held by the Netherlands Photo Archive. The work focuses on the Left Bank of Paris at the time when the area was recognised as a centre of creative ferment which would determine the cultural agenda of a generation. 200 plates.

**johan van der keuken: Imagining Global Amsterdam** Marco de Waard, 2012-01-01 Imagining Global Amsterdam gaat over het beeld van Amsterdam in film, literatuur, visuele kunst en in het moderne stedelijke discours, in het bijzonder in de context van de mondialisering. De essays gaan onder andere dieper in op Amsterdam als een lieu de mémoire van de vroeg-moderne wereldhandel. Wat betekent deze herinnering in de hedendaagse cultuur? Waarom verwijzen zo veel contemporaine films en romans naar dit verleden terug? Ook het (inter)nationale imago van Amsterdam als een multicultureel en ultra-tolerant 'global village' komt aan bod. Waarom is dit beeld zo persistent, en hoe heeft het zich in de loop van de laatste decennia ontwikkeld? Tot slot wordt ingegaan op de vraag hoe mondialiseringsprocessen ingrijpen in de stadscultuur, zoals in het prostitutiegebied op de Wallen en via de erfgoedindustrie. Hoe manifesteert de mondialisering zich in de stad, en welke rol speelt beeldvorming daarbij? Deze bundel vormt een rijk geschakeerd onderzoek naar de relatie tussen Amsterdam, mondialisering en stedelijke beeldvorming. Marco de Waard is als docent literatuurwetenschap verbonden aan het Amsterdam University College.

**johan van der keuken: Semiotics and Documentary Film** Hing Tsang, 2013-10-29 Semiotics and Documentary Film: The Living Sign in the Cinema engages with very vital problems posed by Peirce's philosophy in an innovative and inter-disciplinary fashion by examining how documentary film practice can engage with the question of emergent human agency within a wider biosphere shared by human animals and non-human animals alike. The book is in many ways a celebration of human inquiry, taking liberally from Peirce's semeiotic and parallel ideas within recent visual anthropology. Through an analysis of the work of three renowned filmmakers - Jon Jost, Johan Van der Keuken, and Rithy Panh - Semiotics and Documentary Film: The Living Sign in the Cinema reasserts human agency within a global age, dominated by philosophical scepticism and an unquestioning subservience to mechanistic military techno-culture. The author argues that an approach to documentary inquiry, broadly derived from Peirce's sign theory, phenomenology, and overall philosophical outlook, has strong advantages over atemporal formal approaches derived from Saussurean semiology. Nevertheless, this project is also both critical and self-critical. It also bears direct testament to the many tumultuous and life-destroying events of the late 20th century and reminds us of the moral and philosophical problems which we are still grappling with in the early 21st century. Hence - the Living Sign.

**johan van der keuken: Many are Called** Walker Evans, 2004-01-01 Between 1936 and 1941 Walker Evans and James Agee collaborated on one of the most provocative books in American literature, Let Us Now Praise Famous Men (1941). While at work on this book, the two also conceived another less well-known but equally important book project entitled Many Are Called. This three-year photographic study of subway passengers made with a hidden camera was first published in 1966, with an introduction written by Agee in 1940. Long out of print, Many Are Called is now being reissued with a new foreword and afterword and with exquisitely reproduced images from

newly prepared digital scans. *Many Are Called* came to fruition at a slow pace. In 1938, Walker Evans began surreptitiously photographing people on the New York City subway. With his camera hidden in his coat—the lens peeking through a buttonhole—he captured the faces of riders hurtling through the dark tunnels, wrapped in their own private thoughts. By 1940-41, Evans had made over six hundred photographs and had begun to edit the series. The book remained unpublished until 1966 when The Museum of Modern Art mounted an exhibition of Evans's subway portraits. This beautiful new edition—published in the centenary year of the NYC subway—is an essential book for all admirers of Evans's unparalleled photographs, Agee's elegant prose, and the great City of New York.

**johan van der keuken: A New American Picture** David Company, 2012 Consists of images captured by Google Street View.

**johan van der keuken: Paysages photographies** , 1989

**johan van der keuken: Redheaded Peckerwood** Christian Patterson, 2011 *Redheaded Peckerwood* is Christian Patterson's second book; a body of photographs, documents and objects that utilizes the underlying narrative of a true crime story as a spine.

**johan van der keuken: Space and the Architect** Herman Hertzberger, 2010 The work of Herman Hertzberger is the subject of wide international esteem. 1991 first saw publication of Hertzberger's *Lessons for Students in Architecture*, an elaborated version of lectures he had given since 1973 at Delft University of Technology. This immensely successful book has gone through many reprints and has also been published in Japanese, German, Italian, Portuguese, Taiwanese, Dutch, Greek, Polish, Iranian, Korean and Chinese. *Space and the Architect* is the second book written by Hertzberger. It charts the backgrounds to his work of recent years and the ideas informing it, drawing on a wide spectrum of subjects and designs by artists, precursors, past masters and colleagues, though with his own work persistently present as a reference. Space is its principal theme, physical space but also the mental or intellectual regions the architect calls upon during the process of designing. Once again Hertzberger's broad practical experience, his ideas and his seemingly inexhaustible 'library' of images are a major source of inspiration for anyone whose concern is the design of space.

**johan van der keuken: The Wretched Skin** Koos Breukel, Michael Matthews, Martijn Daalder, Sabine Verschueren, 1994 Fotoboek met zwart-witte opnamen, veelal van mensen en/of foto's rond het thema huid.

**johan van der keuken: A Violent Embrace** renée c. hoogland, 2014-01-07 Instead of asking questions about the symbolic meaning or underlying truth of a work of art, renée c. hoogland is concerned with the actual work that it does in the world (whether intentionally or not). Why do we find ourselves in tears in front of an abstract painting? Why do some cartoons of the prophet Muhammad generate worldwide political outrage? What, in other words, is the compelling force of visual images, even—or especially—if they are nonfigurative, repulsive, or downright ugly? Rather than describing, analyzing, and interpreting artworks, hoogland approaches art as an event that obtains on the level of actualization, presenting retellings of specific artistic events in the light of recent interventions in aesthetic theory, and proposing to conceive of the aesthetic encounter as a potentially disruptive, if not violent, force field with material, political, and practical consequences.

**johan van der keuken: Palestinian Cinema in the Days of Revolution** Nadia Yaqub, 2018-07-01 Palestinian cinema arose during the political cinema movements of the late 1960s and early 1970s, yet it was unique as an institutionalized, though modest, film effort within the national liberation campaign of a stateless people. Filmmakers working within the Palestinian Liberation Organization (PLO) and through other channels filmed the revolution as it unfolded, including the Israeli bombings of Palestinian refugee camps, the Jordanian and Lebanese civil wars, and Palestinian life under Israeli occupation, attempting to create a cinematic language consonant with the revolution and its needs. They experimented with form both to make effective use of limited material and to process violent events and loss as a means of sustaining active engagement in the Palestinian political project. *Palestinian Cinema in the Days of Revolution* presents an in-depth study

of films made between 1968 and 1982, the filmmakers and their practices, the political and cultural contexts in which the films were created and seen, and their afterlives among Palestinian refugees and young filmmakers in the twenty-first century. Nadia Yaqub discusses how early Palestinian cinema operated within emerging public-sector cinema industries in the Arab world, as well as through coproductions and solidarity networks. Her findings aid in understanding the development of alternative cinema in the Arab world. Yaqub also demonstrates that Palestinian filmmaking, as a cinema movement created and sustained under conditions of extraordinary precarity, offers important lessons on the nature and possibilities of political filmmaking more generally.

**johan van der keuken:** *Post-1990 Documentary* Camille Deprez, 2015-06-24 This book questions the meanings of 'independence' for documentaries made in the post-1990 context, a period of unrivalled disruption and creativity in the field. Based upon a reasoned selection of contributions, it is the first collection of in-depth case studies cutting across formats, media, subject matters, purposes and national divides. Writing from a wide range of academic perspectives, the contributors shed new light on historical, theoretical and empirical issues pertaining to the independent documentary, in order to better comprehend the radical transformations of the form over the past twenty-five years. Compared to existing studies, this volume focuses on works and practitioners existing at the margins of the traditional media, the mainstream film industry and the prevailing economic and socio-political systems; yet greatly contributing to changing our perception of documentaries. And in doing so, it addresses an important gap in the global understanding of documentary practices and styles.

**johan van der keuken:** *Altered Pasts* Richard J. Evans, 2014-02-14 A bullet misses its target in Sarajevo, a would-be Austrian painter gets into the Viennese academy, Lord Halifax becomes British prime minister in 1940 instead of Churchill: seemingly minor twists of fate on which world-shaking events might have hinged. Alternative history has long been the stuff of parlor games, war-gaming, and science fiction, but over the past few decades it has become a popular stomping ground for serious historians. The historian Richard J. Evans now turns a critical, slightly jaundiced eye on a subject typically the purview of armchair historians. The book's main concern is examining the intellectual fallout from historical counterfactuals, which the author defines as alternative versions of the past in which one alteration in the timeline leads to a different outcome from the one we know actually occurred. What if Britain had stood at the sidelines during the First World War? What if the Wehrmacht had taken Moscow? The author offers an engaging and insightful introduction to the genre, while discussing the reasons for its revival in popularity, the role of historical determinism, and the often hidden agendas of the counterfactual historian. Most important, Evans takes counterfactual history seriously, looking at the insights, pitfalls, and intellectual implications of changing one thread in the weave of history. A wonderful critical introduction to an often-overlooked genre for scholars and casual readers of history alike.

**johan van der keuken:** *Worlds in a Small Room* Irving Penn, 1974

**johan van der keuken:** *Telex Iran* Gilles Peress, Ghulām Ḥusayn Sā'īdī, 1997 *Telex* : Iran is an extraordinarily personal document of a public event. The photographs Gilles Peress took over a five-week period during the 1979/80 seizure of the American embassy in Tehran form neither a study nor an analysis. Peress didn't plan to go to Iran: the instant imagery, the caricatures of fanatics on his TV got to him. He felt the need to understand for himself the apparent madness about which the Western media could only generalize

**johan van der keuken:** *Octobriana, and the Russian Underground* Peter Sadecky, 1971

**johan van der keuken:** *How the Essay Film Thinks* Laura Rascaroli, 2017-05-05 This book offers a novel understanding of the epistemological strategies that are mobilized by the essay film, and of where and how such strategies operate. Against the backdrop of Adorno's discussion of the essay form's anachronistic, anti-systematic and disjunctive mode of resistance, and capitalizing on the centrality of the interstice in Deleuze's understanding of the cinema as image of thought, the book discusses the essay film as future philosophy-as a contrarian, political cinema whose argumentation engages with us in a space beyond the verbal. A diverse range of case studies

discloses how the essay film can be a medium of thought on the basis of its dialectic use of audiovisual interstitiality. The book shows how the essay film's disjunctive method comes to be realized at the level of medium, montage, genre, temporality, sound, narration, and framing—all of these emerging as interstitial spaces of intelligence that illustrate how essayistic meaning can be sustained, often in contexts of political, historical or cultural extremity. The essayistic urge is not to be identified with a fixed generic form, but is rather situated within processes of filmic thinking that thrive in gaps.

**johan van der keuken:** Encyclopedia of the Documentary Film 3-Volume Set Ian Aitken, 2013-10-18 The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumière brothers' *Workers Leaving the Lumière Factory* (1885) to Michael Moore's *Fahrenheit 911* (2004). This Encyclopedia provides a resource that critically analyzes that history in all its aspects. Not only does this Encyclopedia examine individual films and the careers of individual film makers, it also provides overview articles of national and regional documentary film history. It explains concepts and themes in the study of documentary film, the techniques used in making films, and the institutions that support their production, appreciation, and preservation.

**johan van der keuken:** Regarding the real Des O'Rawe, 2016-01-01 Regarding the real develops an original approach to documentary film, focusing on its aesthetic relations to visual arts such as animation, assemblage, photography, painting and architecture. Throughout, the book considers the work of figures whose preferred film language is associative and fragmentary, and for whom the documentary is an endlessly open form; an unstable expressive phenomenon that cannot help but interrogate its own narratives and intentions. Combining close analysis with cultural history, the book re-assesses the influence of the modern arts in subverting structures of realism typically associated with the documentary. In the course of its discussion, it charts a fascinating path that leads from Len Lye to Hiroshi Teshigahara, and includes along the way figures such as Joseph Cornell, Johan van der Keuken, William Klein, Jean-Luc Godard, Jonas Mekas and Raymond Depardon.

**johan van der keuken:** *The Documentary Film Reader* Jonathan Kahana, 2016 The documentary film reader' brings together an expansive range of writing by scholars, critics, historians, and filmmakers to provide a stimulating foundational text for students and others who want to undertake study of nonfiction film. While documentary has long been a mainstay of universities and cinémathèques, its popularity of late has grown tenfold as reality television has flourished and as the ranks of novice filmmakers have swelled. There are now dozens of film festivals dedicated exclusively to documentaries. This reader presents an international perspective on the most significant developments and debates from several decades of critical writing about documentary. It integrates historical and theoretical approaches, offering a collection that is particularly well suited to meet the needs of large undergraduate survey courses on nonfiction film, as well as providing sufficient depth for graduate classes.

**johan van der keuken:** *Reel Resistance* Melissa Thackway, Jean-Marie Teno, 2020 Weaving together critical analysis and a filmic conversation, this book journeys through the multiple layers of Cameroonian filmmaker Jean-Marie Teno's thematically and aesthetically challenging body of work, framed here as a form of decolonial cinematic resistance.

**johan van der keuken:** *The Cinema House and the World* Serge Daney, 2022-09-06 The writings of one of the greatest film critics of his generation on the auteur approach of the French New Wave to a more structural examination of film. One of the greatest film critics of his generation, Serge Daney wrote for *Cahiers du Cinéma* before becoming a journalist for the daily newspaper *Libération*. The writings collected in this volume reflect Daney's evolving interests, from the auteur approach of the French New Wave to a more structural examination of film, psychoanalysis, and popular culture. Openly gay throughout his lifetime, Daney rarely wrote explicitly about homosexuality but his writings reflect a queer sensibility that would influence future generations. In regular intellectual exchanges with Gilles Deleuze, Félix Guattari, and Roland Barthes, Daney wrote



about cinema autobiographically, while lyrically analyzing the transition from modern cinema to postmodern media. A noted polymath, Daney also published books about tennis and Haiti's notorious Duvalier regime. His criticism is open and challenging, polyvocal and compulsively readable.

**johan van der keuken:** *Natural Selection* Gary Giddins, 2006 Long recognized as America's most brilliant jazz writer, the winner of many major awards—including the prestigious National Book Critics Circle Award—and author of a highly popular biography of Bing Crosby, Gary Giddins has also produced a wide range of stimulating and original cultural criticism in other fields. With *Natural Selection*, he brings together the best of these previously uncollected essays, including a few written expressly for this volume. The range of topics is spellbinding. Writing with insight, humor, and a famously deft touch, he offers sharp-edged perspectives on such diverse subjects as Federico Fellini and Jean Renoir, Norman Mailer and Ralph Ellison, Marlon Brando and Groucho Marx, Duke Ellington and Bob Dylan, horror and noir, the cartoon version of *Animal Farm* and the comic book series *Classics Illustrated*. Giddins brings to criticism an uncommon ability, long demonstrated in his music writing, to address in very few words an entire career, so that we get an in-depth portrait of the artist beyond the film, book, or recording under review. For instance, Giddins offers a stunning reappraisal of Doris Day, who he terms the coolest and sexiest female singer of slow ballads in film history. He argues eloquently for a reconsideration of the forgotten German-language novelist Soma Morgenstern. In a section on comedy, he offers fresh perspectives on the three great silent film stars—Chaplin, Keaton, and Lloyd—while resurrecting the legendary Jack Benny and reevaluating the controversial Jerry Lewis. There's also a memorable look at Bing Crosby's film career (he calls Crosby's blockbuster *Going My Way* a neglected masterpiece) and a close examination of Marcel Carne's beloved *Children of Paradise*. Of course, Giddins also supplies excellent commentary on jazz: major and underrated figures, and especially the uses of jazz in film. A wonderful gathering of little-known treasures, *Natural Selection* will broaden the perception of Gary Giddins as one of our most important cultural critics.

**johan van der keuken:** *The Dardenne Brothers' Cinematic Parables* Joel Mayward, 2022-09-30 The *Dardenne Brothers' Cinematic Parables* examines the work of Belgian filmmakers Jean-Pierre and Luc Dardenne, who have been celebrated for their powerfully affecting social realist films. Though the Dardenne brothers' films rarely mention religion or God, they have received wide recognition for their moral complexity and spiritual resonance. This book brings the Dardennes' filmography into consideration with theological aesthetics, Christian ethics, phenomenological film theory, and continental philosophy. The author explores the brothers' nine major films—beginning with *The Promise* (1996) and culminating in *Young Ahmed* (2019)—through the hermeneutics of philosopher Paul Ricoeur. By using Ricoeur's description of parable as a narrative-metaphor which generates an existential limit-experience, Joel Mayward crafts an innovative Ricoeurian hermeneutic for making theological interpretations of cinema. Drawing upon resources from three disciplinary spheres—theology, philosophy, and film studies—in a dynamic interweaving approach, Mayward proposes that the Dardennes create postsecular cinematic parables which evoke theological and ethical responses in audiences' imaginations through the brothers' distinctive filmmaking style, what is termed transcendent realism. The book ultimately demonstrates how the Dardenne brothers are truly doing, not merely depicting, theology and ethics through the cinematic form—it presents film as theology, what Mayward refers to as theocinematics. This is valuable reading for scholars of theology, philosophy, and film studies, as well as film critics and cinephiles interested in the cinema of the Dardenne brothers.

**johan van der keuken:** *Documentary and Disability* Catalin Brylla, Helen Hughes, 2017-09-18 This edited collection of contributions from media scholars, film practitioners and film historians connects the vibrant fields of documentary and disability studies. Documentary film has not only played an historical role in the social construction of disability but continues to be a strong force for expression, inclusion and activism. Offering essays on the interpretation and conception of a wide variety of documentary formats, *Documentary and Disability* reveals a rich set of resources on subjects as diverse as Thomas Quasthoff's opera performances, Tourette syndrome in the

developing world, queer approaches to sexual functionality, Channel 4 disability sports broadcasting, the political meaning of cochlear implant activation, and Christoph's Schlingensief's celebrated Freakstars 3000.

**johan van der keuken: The Cinema of the Dardenne Brothers** Philip Mosley, 2013-01-29 The brothers Jean-Pierre and Luc Dardenne have established an international reputation for their emotionally powerful realist cinema. Inspired by their home turf of Liège-Seraing, a former industrial hub of French-speaking southern Belgium, they have crafted a series of fiction films that blends acute observation of life on the social margins with moral fables for the postmodern age. This volume analyses the brothers' career from their leftist video documentaries of the 1970s and 1980s through their debut as directors of fiction films in the late 1980s and early 1990s to their six major achievements from *The Promise* (1996) to *The Kid with a Bike* (2011), an oeuvre that includes two Golden Palms at the Cannes film festival, for *Rosetta* (1999) and *The Child* (2005). It argues that the ethical dimension of the Dardennes' work complements rather than precludes their sustained expression of a fundamental political sensibility.

**johan van der keuken: Essays on the Essay Film** Nora M. Alter, Timothy Corrigan, 2017-03-14 The essay—with its emphasis on the provisional and explorative rather than on definitive statements—has evolved from its literary beginnings and is now found in all mediums, including film. Today, the essay film is, arguably, one of the most widely acclaimed and critically discussed forms of filmmaking around the world, with practitioners such as Chris Marker, Hito Steyerl, Errol Morris, Trinh T. Minh-ha, and Rithy Panh. Characteristics of the essay film include the blending of fact and fiction, the mixing of art- and documentary-film styles, the foregrounding of subjective points of view, a concentration on public life, a tension between acoustic and visual discourses, and a dialogic encounter with audiences. This anthology of fundamental statements on the essay film offers a range of crucial historical and philosophical perspectives. It provides early critical articulations of the essay film as it evolved through the 1950s and 1960s, key contemporary scholarly essays, and a selection of writings by essay filmmakers. It features texts on the foundations of the essay film by writers such as Hans Richter and André Bazin; contemporary positions by, among others, Phillip Lopate and Michael Renov; and original essays by filmmakers themselves, including Laura Mulvey and Isaac Julien.

**johan van der keuken: What's Happening on the Street?** Shin Nakagawa, Bussakorn Sumrongthong, 2003

**johan van der keuken: Surinamese Music in the Netherlands and Suriname** Marcel Weltak, 2021-07-29 Contributions by Herman Dijo, J. Ketwaru, Guilly Koster, Lou Lichtveld, Pondo O'Bryan, and Marcel Weltak When Marcel Weltak's *Surinamese Music in the Netherlands and Suriname* was published in Dutch in 1990, it was the first book to provide an overview of the music styles originating from the land that had recently gained its independence from the Netherlands. Up until the 1990s, little had been published that observed the music of the country. Weltak's book was the first to examine both the instruments and the way in which they are played as well as the melodic and rhythmic components of music produced by the country's ethnically diverse populations, including people of Amerindian, African, Indian, Indonesian/Javanese, and Chinese descent. Since the book's first appearance, a new generation of musicians of Surinamese descent has carried on making music, and some of their elders referred to in the original edition have passed away. The catalog of recordings that have become available has also expanded, particularly in the areas of hip-hop, rap, jazz, R&B, and new fusions such as kaskawi. This edition, in English for the first time, includes a new opening chapter by Marcel Weltak giving a historical sketch of Suriname's relationship to the Netherlands. It includes updates on the popular music of second- and third-generation musicians of Surinamese descent in the Netherlands, and Weltak's own subsequent and vital research into the Amerindian and maroon music of the interior. The new introduction is followed by the integral text of the original edition. New appendices have been added to this edition that include a bibliography and updated discography; a listing of films, videos, and DVDs on or about Surinamese music or musicians; and concise, alphabetically arranged notes on musical instruments

and styles as well as brief biographies of those authors who contributed texts.

**johan van der keuken:** *European Cinema* Thomas Elsaesser, 2005 'European Cinema in Crisis' examines the conflicting terminologies that have dominated the discussion of the future of European film-making. It takes a fresh look at the ideological agendas, from 'avante-garde cinema' to the high/low culture debate and the fate of popular European cinema.

**johan van der keuken:** *Documentary Across Disciplines* Erika Balsom, Hila Peleg, 2016-04-01 Artists, filmmakers, art historians, poets, literary critics, anthropologists, theorists, and others, investigate one of the most vital areas of cultural practice: documentary. Contemporary engagements with documentary are multifaceted and complex, reaching across disciplines to explore the intersections of politics and aesthetics, representation and reality, truth and illusion. Discarding the old notions of "fly on the wall" immediacy or quasi-scientific aspirations to objectivity, critics now understand documentary not as the neutral picturing of reality but as a way of coming to terms with reality through images and narrative. This book collects writings by artists, filmmakers, art historians, poets, literary critics, anthropologists, theorists, and others, to investigate one of the most vital areas of cultural practice: documentary. Their investigations take many forms—essays, personal memoirs, interviews, poetry. Contemporary art turned away from the medium and toward the world, using photography and the moving image to take up global perspectives. Documentary filmmakers, meanwhile, began to work in the gallery context. The contributors consider the hybridization of art and film, and the "documentary turn" of contemporary art. They discuss digital technology and the "crisis of faith" caused by manipulation and generation of images, and the fading of the progressive social mandate that has historically characterized documentary. They consider invisible data and visible evidence; problems of archiving; and surveillance and biometric control, forms of documentation that call for "informatic opacity" as a means of evasion. Contributors Ariella Azoulay, Zach Blas, Christa Blümlinger, Stella Bruzzi, Lucien Castaing-Taylor, Kris Fallon, Evgenia Giannouri, Ben Lerner, Sylveïre Lotringer, Antonia Majaca, Sohrab Mohebbi, Volker Pantenburg, Veïreïna Paravel, Christopher Pinney, Ben Rivers, and Eyal Sivan Copublished with the Haus der Kulturen der Welt (HKW), Berlin

**johan van der keuken:** **Connected** George E. Marcus, 1996-07-15 From the frontiers of cyberspace to Tibetans in exile, from computer bulletin boards to faxes, film, and videotape, the ongoing and often startling evolution of media continues to generate fresh new avenues for cultural criticism, political activism, and self-reflection. How is contemporary life affected by this stunning proliferation of information technologies? How does the Internet influence, and perhaps alter, users' experience of community and their sense of self? In what way are giant media conglomerates implicated in these far-reaching developments? *Connected*, the third volume in the groundbreaking and highly acclaimed Late Editions series, confronts these provocative questions through unique experiments with the interview format. It explores both the new pathways being forged through media and the predicaments of those struggling to find their way in the twilight of the twentieth century.

**johan van der keuken:** ██████████ , 1992

**johan van der keuken:** **The Mediatization of the Artist** Rachel Esner, Sandra Kisters, 2018-01-31 This book offers trans-historical and trans-national perspectives on the image of "the artist" as a public figure in the popular discourse and imagination. Since the rise of notions of artistic autonomy and the simultaneous demise of old systems of patronage from the late eighteenth century onwards, artists have increasingly found themselves confronted with the necessity of developing a public persona. In the same period, new audiences for art discovered their fascination for the life and work of the artist. The rise of new media such as the illustrated press, photography and film meant that the needs of both parties could easily be satisfied in both words and images. Thanks to these "new" media, the artist was transformed from a simple producer of works of art into a public figure. The aim of this volume is to reflect on this transformative process, and to study the specific role of the media themselves. Which visual media were deployed, to what effect, and with what kind of audiences in mind? How did the artist, critic, photographer and filmmaker interact in

the creation of these representations of the artist's image?

**johan van der keuken:** *Handbook Organisation and Management* Jos Marcus, Nick van Dam, 2019-12-17 A hands-on introduction to the fields of business and management, this comprehensive text unveils the theories behind management and organization via a practice-led, international approach. In this fourth edition, the book expands with six new chapters on digital business transformation, internationalization, corporate social responsibility, the future of work, human resource management, and culture. In addition, the book contains new, topical practical examples, and features a fully modernized layout. This comprehensive, practice-led text will be valuable for students of business, management and organisation globally. A companion website offers students multiple choice questions, practical cases, and assignments, whilst instructors can assess exams, cases, and college sheets.

**johan van der keuken:** □□□□□□□□ ,

**johan van der keuken:** *Someone to Watch Over Me* Frank Buchmann-Moller, 2010-02-05 For a half century, Ben Webster, one of the big three of swing tenors-along with Coleman Hawkins and Lester Young-was one of the best-known and most popular saxophonists. Early in his career, Webster worked with many of the greatest orchestras of the time, including those led by Willie Bryant, Cab Calloway, Benny Carter, Fletcher Henderson, Andy Kirk, Bennie Moten, and Teddy Wilson. In 1940 Webster became Duke Ellington's first major tenor soloist, and during the next three years he played on many famous recordings, including Cotton Tail. *Someone to Watch Over Me* tells, for the first time, the complete story of Ben Webster's brilliant and troubled career. For this comprehensive study of Webster, author Frank Büchmann-Møller interviewed more than fifty people in the United States and Europe, and he includes numerous translated excerpts from European periodicals and newspapers, none previously available in English. In addition, the author studies every known Webster recording and film, including many private recordings from Webster's home collection not available to the public. Exhaustively researched, this is a much needed and long overdue study of the life and music of one of jazz's most important artists.

**johan van der keuken:** *The Flaherty* Patricia R. Zimmermann, Scott MacDonald, 2017-05-15 "[A] history of this singular institution that has indelibly shaped independent and documentary filmmaking, as well as its critical reception." —Film Quarterly This is the inspiring story of The Flaherty, one of the oldest continuously running nonprofit media arts institutions in the world, which has shaped the development of independent film, video, and emerging forms in the United States for more than sixty years. Combining the words of legendary independent filmmakers with a detailed history of The Flaherty, Patricia R. Zimmermann and Scott MacDonald showcase its history and legacy, amply demonstrating how the relationships created at the annual Flaherty seminar have been instrumental in transforming American media history. Moving through the decades, each chapter opens with a detailed history of the organization by Zimmermann, who traces the evolution of The Flaherty from a private gathering of filmmakers to a small annual convening, to today's ever-growing nexus of filmmakers, scholars, librarians, producers, funders, distributors, and others associated with international independent cinema. MacDonald expands each chapter by giving voice to the major figures in the evolution of independent media through transcriptions of key discussions galvanized by films shown at The Flaherty. Discussions feature Frances Flaherty, Robert Gardner, Fred Wiseman, Willard Van Dyke, Jim McBride, Michael Snow, Hollis Frampton, Erik Barnouw, Barbara Kopple, Ed Pincus, Trinh T. Minh-ha, Bruce Conner, Peter Watkins, Su Friedrich, Marlon Riggs, William Greaves, Ken Jacobs, Kazuo Hara, Mani Kaul, Craig Baldwin, Bahman Ghobadi, Eyal Sivan, and many others.

**johan van der keuken:** *Mind the Screen* Jaap Kooijman, Patricia Pisters, Wanda Strauven, 2008 *Mind the Screen* pays tribute to the work of the pioneering European film scholar Thomas Elsaesser, author of several volumes on media studies and cinema culture. Covering a full scope of issues arising from the author's work—from melodrama and mediated memory to avant-garde practices, media archaeology, and the audiovisual archive—this collection elaborates and expands on Elsaesser's original ideas along the topical lines of cinephilia, the historical imaginary, the

contemporary European cinematic experience, YouTube, and images of terrorism and double occupancy, among other topics. Contributions from well-known artists and scholars such as Mieke Bal and Warren Buckland explore a range of media concepts and provide a mirror for the multi-faceted types of screens active in Elsaesser's work, including the television set, video installation, the digital interface, the mobile phone display, and of course, the hallowed silver screen of our contemporary film culture.

**johan van der keuken: Cultuur onder dak** Herman Hertzberger, 2004 The municipality of Apeldoorn wanted to house a couple of cultural institutions which were formerly spread around the city: the Van Reekummuseum, with a collection of modern graphics, the Historic museum, the city archives, and an extension of the adjacent city library. Hertzberger created a new space in which people come together to look at art, go to the theatre, engage in conversation, or simply hang around by the railing. Just like he did for his extension of the Schouwburg, Hertzberger uses an austere box made out of glass as a base.

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