|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Steven | [Middle name] | Jacobs |
| [Enter your biography] | | | |
| Ghent University, Belgium | | | |

|  |
| --- |
| **Your article** |
| Histoire(s) du cinéma (1988-98) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| *Histoire(s) du cinéma* is a multi-media work by French film director and video artist Jean-Luc Godard. Consisting of four parts (or rather eight half parts), this 264-minutes film is a reflection on cinema, cinephilia, the relation between film and the other arts, and the twentieth century — particularly the Second World War and its cinematic visualizations. A highly idiosyncratic and cryptic survey evoking a (post)modern condition characterized by a proliferation of images, Godard’s monumental video essay deals with the complex relations between cinema and history. It juxtaposes the “history of film” on the one hand, with, on the other, film as a medium that registers world history. Both “histories” intertwine because, according to Godard, the twentieth century and modernity are inconceivable without the film image. The *Histoire(s)* also validates Godard’s opinion that cinema itself is a thing of the past. Whereas he had seen montage during the 1960s and 1970s as a dialectical tool in the service of class struggle, by the time of the *Histoire(s)* it had become for him a convenient instrument for an idiosyncratic reshuffling and re-examination of political and film history. For Godard, history itself is dissolving into disparate images that can at best be tied together in a montage of multiple histories. |
| *Histoire(s) du cinéma* is a multi-media work by French film director and video artist Jean-Luc Godard. Consisting of four parts (or rather eight half parts), this 264-minutes film is a reflection on cinema, cinephilia, the relation between film and the other arts, and the twentieth century — particularly the Second World War and its cinematic visualizations. A highly idiosyncratic and cryptic survey evoking a (post)modern condition characterized by a proliferation of images, Godard’s monumental video essay deals with the complex relations between cinema and history. It juxtaposes the “history of film” on the one hand, with, on the other, film as a medium that registers world history. Both “histories” intertwine because, according to Godard, the twentieth century and modernity are inconceivable without the film image. The *Histoire(s)* also validates Godard’s opinion that cinema itself is a thing of the past. Whereas he had seen montage during the 1960s and 1970s as a dialectical tool in the service of class struggle, by the time of the *Histoire(s)* it had become for him a convenient instrument for an idiosyncratic reshuffling and re-examination of political and film history. For Godard, history itself is dissolving into disparate images that can at best be tied together in a montage of multiple histories. |
| Further reading:  (Godard)  (Hardouin)  (Scemana)  (Temple, Williams and Witt) |