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Jean Mitry (French: [mitʁi]; 7 November 1904, Soissons, Aisne – 18 January 1988, La Garenne-Colombes) was a French film theorist, critic and filmmaker, a co-founder of France's first film society, and, in 1938, of the Cinémathèque Française.

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Jean Mitry - Wikipedia

Jean Mitry, Director: Pacific 231. Jean Mitry was born on November 7, 1904 in Soissons, Aisne, France as Jean-René-Pierre Goetgheluck Le Rouge Tillard des Acres de Presfontaines. He was a director and writer, known for

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Pacific 231 (1949), Enigme aux Folies-Bergère (1959) and Trois dans un moulin (1938). He died on January 18, 1988 in Paris, France.

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Jean Mitry - IMDb

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bibliography from Amazon.com's Jean Mitry Author Page.

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Jean Mitry - Amazon.co.uk

Jean Mitry (7 November 1907,  
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film theorist, critic and filmmaker, co-founder of France's first film society and later of the Cinémathèque Française in 1938.

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Jean Mitry (Author of The Aesthetics and Psychology of the ...

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Mitry Jean - AbeBooks

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Jean Mitry ushered in a whole new era of film theory with his immense two-volume treatise, *Esthétique et psychologie du cinéma* (1963-65).

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The Film Theory of Jean Mitry -  
JSTOR

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Howard Finn; Jean Mitry, The Aesthetics and Psychology of the Cinema, Screen, Volume 44, Issue 4, 1 December 2003, Pages 471–475, <https://doi.org/10.1093/screen>

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Jean Mitry, The Aesthetics and  
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Psychology of the Cinema ...

Jean Mitry (1907-1988) has been considered an important theoretician of cinema since the publication of his monumental two volume *Esthétique et psychologie du cinéma* in 1963 and 1965. His influence, however, has been far greater in continental

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Europe than in Anglo-American film studies.

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Nebesio on Mitry - Film-Philosophy  
Jean Mitry a enseigné à l' Institut des  
hautes études cinématographiques  
(1944-1966), à l' Université de

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Montréal (1966-1970), puis à Paris I (1970-1975), ainsi qu'à l'École supérieure de journalisme de Paris.

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Jean Mitry — Wikipédia

Jean-Hyacinthe de Mitry Admitted to the Paris Bar in 2005, partner Jean-

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Hyacinthe de Mitry specialises in industrial property. His expertise includes both contentious and non-contentious matters in all areas of industrial property (patents, trademarks, designs), as well as unfair competition and protection of know-how and trade secrets.

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THE 2020 JEAN MITRY AWARD  
GOES TO VERA GYÜREY AND J.B.  
KAUFMAN By gcm on 9 October  
2020in news Every year, the

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Pordenone Silent Film Festival assigns an international prize, the Jean Mitry Award, to individuals and institutions who have distinguished themselves in the work of recovering and enhancing film heritage.

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IL PREMIO JEAN MITRY 2020 A  
VERA GYÜREY E J.B. KAUFMAN  
Jean Mitry. Contributor. BIOGRAPHY.  
Professor and Director, Cinema  
Division, Institute of Art and  
Archaeology, University of Paris I.  
Author of Esthétique et psychologie du  
cinéma; Histoire du cinéma; S.M.

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Eisenstein; and others. Primary Contributions (1) Sergei Eisenstein. Sergei Eisenstein, Russian film director and theorist whose work includes the three film classics Battleship Potemkin ...



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Jean Mitry | Britannica

Jean Mitry. News. Life Is Elsewhere: Close-Up on "That Most Important Thing: Love" 01 December 2017; MUBI; Close-Up is a feature that spotlights? films now playing on Mubi. Andrzej ?u?awski's The Most Important Thing: Love (1975) is

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showing November 22 - December 22, 2017 in the United States. The Devil  
Kiedy wszed?e? mi?dzy wrony, musisz kraka? jak i one. ('When among the crows, caw ...

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Jean Mitry (I) - News - IMDb

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Jean Mitry This morning a friend called with the news of Jean Mitry's death. I've let him haunt me all day, listening to his voice which I recorded in an interview just three months ago, looking at the photograph which that same friend took of us together in Paris. Mitry warned me at that time

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that he was really ill, but I had laughed it off, for he had always claimed to be on the brink of ...

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Jean Mitry [Obituary]

""[Jean Mitry] is the Aristotle of film.""

-- R. D. MacCann ..""probably the

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most profound and highly respected film theoretician and historian in France." -- The Macmillan International Film Encyclopaedia First published in France, this study is a classic analysis of the value of semiotics in film analysis.

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Semiotics and the Analysis of Film -  
Jean Mitry - Google Books

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"... a fresh, compelling, essential work of film theory. Recommended for all libraries." —Choice "[Jean Mitry] is the Aristotle of film." —R.D. MacCann "This



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text marks a watershed in film theory. Mitry sums up the first fifty years of theoretical writings on the cinema..."  
—Richard Abel "The rediscovery of Mitry could change the parameters of film teaching, breaking down the boundaries between the real and the formal, forcing us to see how they are

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inexorably fused together." —Leo Charney "Christian Metz wrote that with this work, 'an entire era of film literature ends.' Perhaps because it was so imposing, people like Metz turned in different directions—semiotics, structuralism, Marxism, psychoanalysis, and so on."

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—Charles Maland The Aesthetics and Psychology of the Cinema supplies the missing link between the classical film theorists like Balacz and Munsterberg and the film semioticians like Metz. Mitry is the apotheosis and grand summation of the psychological and formalist views of film.

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This study analyses the value of semiotics in film analysis. It poses the question that if cinema is a language can it be understood through the techniques of linguistic analysis? The

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study includes signs, montage, codes, images and narrative.

The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary

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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

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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

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preservation.

The Concise Routledge 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



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Moore's Fahrenheit 911 (2004).  
Previously published in three volumes,  
entries have been edited and updated  
for the new, concise edition and three  
new entries have been added on:  
India, China and Africa. The Concise  
Routledge Encyclopedia of the  
Documentary Film: Discusses

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individual films and filmmakers including little-known filmmakers from countries such as India, Bosnia, China and others Examines the documentary filmmaking traditions within nations and regions, or within historical periods in places such as Iran, Brazil, Portugal, and Japan Explores themes,

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issues, and representations in documentary film including human rights, modernism, homosexuality, and World War I, as well as types of documentary film such as newsreels and educational films Elaborates on production companies, organizations, festivals, and institutions such as the

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American Film Institute, Ceylon Tea Propaganda Board, Hot Docs (Toronto), and the World Union of Documentary Describes styles, techniques, and technical issues such as animation, computer imaging, editing techniques, IMAX, music, and spoken commentary Bringing together

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all aspects of documentary film, this accessible concise edition provides an invaluable resource for both scholars and students. With film stills from key films, this resource provides the decisive entry point into the history of an art form.

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The four volumes of Film Study include a fresh approach to each of the basic categories in the original edition. Volume one examines the film as film; volume two focuses on the thematic approach to film; volume three draws on the history of film; and volume four contains extensive

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appendices listing film distributors, sources, and historical information as well as an index of authors, titles, and film personalities.

This collection of essays demonstrates

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the usefulness of looking at cinema with the analytical methods provided by art theory. The Visual Turn is a dialogue between art historians and film theorists from the silent period to the aftermath of World War II. Its aim is to broaden the horizons of film studies, while making students of art



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history more comfortable when they approach the key texts of classical film theory.

Words matter. And good writing matters. Especially in the information society, in which more writing than ever is disseminated and read. There

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may be a lot of dross out there, but we can also find writing that stands out from the rest. It lodges in our heads because of its simplicity and style, and because it says something worth reading. This is 'word byte' writing, a term that Carolyne Lee coins, defines and explains in this book, and which

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she and her contributors encourage their readers to achieve. A wide range of genres of public and professional writing—including magazine profiles, newspaper articles and blog posts—is covered in Word Bytes. The contributions from other professional writers, magazine and newspaper

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journalists through to a blogger and web-editor, will inspire and teach all those who want to learn to recognise and produce word bytes—writing that gets noticed and read in a world of information overload.

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