

## POST WAR MODERNIST CINEMA AND PHILOSOPHY%0A

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**Post-War Modernist Cinema and Philosophy**  
The body of Post-War Modernist Cinema and Philosophy: Confronting Negativity and Time is comprised of two parts containing two chapters each, followed by a brief Conclusion.

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The emergent arena of film philosophy, or rather film-philosophy has, over the last decade, given rise to, in roughly sequential order, a popular discussion list, a series

of conferences and some outlying events, an online journal and multiple edited collections.

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The return of 1960s modernist cinema and movement as the central elements of the moving-image medium, while at the same time refusing utopian gestures, maintaining in fragmented or stretched

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Post-War Modernist Cinema defends the gravity and seriousness of the films it analyses with a requisite

seriousness and passion. Ford will make any reader believe that these are important films (not such a difficult task) but also that they are important for the reasons Ford states, which means in ways that are challenging, devastating, negating, frustrating, disintegrating and more. If there