

## Andrei Tarkovsky Interviews Conversations With Filmmakers Series

Career-spanning interviews with the director of *Andrei Roublev*, *Solaris*, and *The Mirror*

Preparing the film *Dogville*. They reveal him to be impish, forthright, witty, sometimes infuriating, and deeply committed to the possibilities of cinema. Book jacket.

In *Zona*, Geoff Dyer—'one of our most original writers' (New York)—devoted a whole book to Andrei Tarkovsky's cult masterpiece, *Stalker*. Now, in this warm and funny tribute to one of his favorite movies, he revisits the action classic *Where Eagles Dare*. A thrilling Alpine adventure headlined by a magnificent, bleary-eyed Richard Burton and a dynamically lethargic Clint Eastwood, *Where Eagles Dare* is the apex of 1960s war movies, by turns enjoyable and preposterous. 'Broadsword Calling Danny Boy' is Dyer's hilarious tribute to a film he has loved since childhood: it's a scene-by-scene analysis—or should that be send-up?—taking us from the movie's snowy, Teutonic opening credits to its vertigo-inducing climax.

Translate calls the artist to reject institutional subservience and form part of a living artistic community. Jacques Ellul warns us that if we pursue the methods of propaganda, we will become like any other ideology and lose the essence of our faith. Do we collaborate with the powerful? Can we resist the temptation to conform to the spirit of the age, so that we can transform a fractured, disintegrated culture?

Roger Crittenden reveals the experiences of many of the greatest living European film editors through his warm and perceptive interviews which offer a unique insight into the art of editing - direct from masters of the craft. In their interviews the editors relate their experience to the directors they have worked with, including: Agnes Guillemot- (Godard, Truffaut, Catherine Breillat) Roberto Perpignani- (Welles, Bertolucci, Tavianni Brothers) Sylvia Ingemarsson- (Ingmar Bergman) Michal Leszczylowski- (Andrei Tarkovsky, Lukas Moodysson) Tony Lawson (Nic Roeg, Stanley Kubrick, Neil Jordan) and many more. Foreword by Walter Murch - three-time Oscar-winning Editor of 'Apocalypse Now', 'The English Patient', 'American Graffiti', 'The Conversation' and 'The Godfather Part II and III'.

From his first feature film, *Fear and Desire* (1953), to his final, posthumously released *Eyes Wide Shut* (1999), Stanley Kubrick excelled at probing the dark corners of human consciousness. In doing so, he adapted such popular novels as *The Killing*, *Lolita*, *A Clockwork Orange*, and *The Shining* and selected a wide variety of genres for his films -- black comedy (*Dr. Strangelove*), science fiction (*2001: A Space Odyssey*), and war (*Paths of Glory* and *Full Metal Jacket*). Because he was peerless in unveiling the intimate mysteries of human nature, no new film by Kubrick ever failed to spark debate or to be deeply pondered. Kubrick (1928-1999) has remained as elusive as the subjects of his films. Unlike many other filmmakers he was not inclined to grant interviews, instead preferring to let his movies speak for themselves. By allowing both critics and moviegoers to see the inner workings of this reclusive filmmaker, this first comprehensive collection of his relatively few interviews is invaluable. Ranging from 1959 to 1987 and including Kubrick's conversations with Gene Siskel, Jeremy Bernstein, Gene D. Phillips, and others, this book reveals Kubrick's diverse interests -- nuclear energy and its consequences, space exploration, science fiction, literature, religion, psychoanalysis, the effects of violence, and even chess -- and discloses how each affects his films. He enthusiastically speaks of how advances in camera and sound technology made his films more effective. Kubrick details his hands-on approach to filmmaking as he discusses why he supervises nearly every aspect of production. "All the hand-held camerawork is mine," he says in a 1972 interview about *A Clockwork Orange*. "In addition to the fun of doing the shooting myself, I find it virtually impossible to explain what I want in a hand-held shot to even the most talented and sensitive camera operator." Neither guarded nor evasive, the Kubrick who emerges from these interviews is candid, opinionated, confident, and articulate. His incredible memory and his gift for organization come to light as he quotes verbatim sections of reviews, books, and articles. Despite his reputation as a recluse, the Kubrick of these interviews is approachable, witty, full of anecdotes, and eager to share a fascinating story. Gene D. Phillips, S.J., is a professor of English at Loyola University in Chicago, where he teaches fiction and the history of film. He is the author of many notable books on film and is a founding member of the editorial board of both *Literature/Film Quarterly* and *The Tennessee Williams Journal*. He was acquainted with Stanley Kubrick for twenty-five years. Spanning five decades and twenty-four films, director Michael Haneke's career is one of the most significant in the history of European art cinema. However, critical reception has long lagged behind his output. By the time Haneke (b. 1942) emerged into the international spotlight as a cinematic visionary with the 1989 Cannes premiere of *The Seventh Continent*, he had worked in filmmaking for two decades, producing seven feature-length films. As many of his films aired solely on Austrian and German television, they remained unknown to audiences outside the German-speaking world until 2007, when the first comprehensive Haneke retrospective took place in the United States. *Michael Haneke: Interviews* presents some of Haneke's most profound interviews to English speakers. The volume features seventeen articles, fourteen of which have been translated into English for the first time, and all of which provide a detailed, eloquent commentary on his films and worldview. This book represents the most extensive collection to date of interviews with the filmmaker, spanning his entire oeuvre—from his earliest television films to his so-called "Glaciation Trilogy" of the 1990s, from the notorious dark satire *Funny Games* to its similarly notorious 2007 Hollywood remake, and from his French films of the 2000s to his Oscar-winning drama, *Amour*, and his most recent feature, *Happy End*.

A collection of interviews that documents the 22-year long cinematic career of the most internationally celebrated Spanish art-film director since Luís Buñuel

Starting his career as an animator for Disney, Tim Burton made his feature film directorial debut with the visually dazzling, low-budget *Pee-Wee's Big Adventure*. When it became a surprise blockbuster, studios began to trust him with larger budgets and the whims of his expansive imagination. Mixing gothic horror, black comedy, and oddball whimsy, Burton's movies veer from childlike enchantment to morbid melancholy, often with the same frame. His beautifully designed and highly stylized films—including *Batman*, *Edward Scissorhands*, *Beetlejuice*, *Big Fish*, *Sleepy Hollow*, and *Ed Wood*—are idiosyncratic, personal visions that have found commercial success. In *Tim Burton: Interviews*, the director discusses how animation and art design affect his work, how old horror films have deeply influenced his psyche, why so many of his protagonists are outcasts, and how he's managed to make personal films within the Hollywood system. He gives tribute to writers he's worked with, his favorite actors—including Johnny Depp and Vincent Price—and talks enthusiastically about pulp horror fiction and the works of Edgar Allan Poe. These interviews show his progression from an inarticulate young director to a contemplative and dry-witted artist over the course of twenty years. In later interviews, he opens up about being in therapy and how his childhood fantasies still affect his art. *Tim Burton: Interviews* reveals a man who has managed to thrive inside Hollywood while maintaining the distinctive quirks of an independent filmmaker. Kristian Fraga, New York City, wrote and directed the award-winning PBS documentary *The Inside Reel: Digital Filmmaking*. He is a founding partner of Sirk Productions, LLC, a Manhattan-based film and television production company.

Always daring Hollywood censors' limits on content, Billy Wilder directed greats such as Marilyn Monroe, Jack Lemmon, Ginger Rogers, Marlene Dietrich, Kirk Douglas, Audrey Hepburn, and Gary Cooper. *Billy Wilder: Interviews* follows the

filmmaking career of one of Hollywood's most honored and successful writer-directors and spans over fifty years. Wilder, born in 1906, fled from Nazi Germany and established himself in America. Starting with a celebrated 1944 Life magazine profile, the book traces his progress from his Oscar-winning heyday of the 1940s to the 1990s, in which he is still witty, caustic, and defiant. Often playful and sometimes outrageous, but just as often very serious, Wilder details his rise as a Berlin cub reporter to a fledgling screenwriter in Hollywood's "Golden Age." He tells the stories behind his brilliant direction of such classics as *Double Indemnity* (1944), *The Lost Weekend* (1945), *Sunset Boulevard* (1950), *Stalag 17* (1953), *Sabrina* (1954), *The Seven-Year Itch* (1955), *Some Like It Hot* (1959), and *The Apartment* (1960), among others. A dazzling raconteur, Wilder gives the scoop on the royalty of cinema, from the maddening magic of Monroe to the uncanny empathy of frequent alter ego Lemmon. Though his natural tendency is to spin marvelous anecdotes on the subject of show business, Wilder also delivers penetrating and instructive observations on his craft. On screen, his special blend of cynicism and romanticism was always expressed in a style that avoided showiness. *Billy Wilder: Interviews* includes in-depth profiles, spirited Q&A's, and on-the-set glimpses of the director at work. Taken together, the interviews form an unofficial memoir of a sophisticated artist once described by a colleague as the most unusual and amusing man in Hollywood. Robert Horton is the film critic for *The Herald* in Everett, Washington. His work has been published in *Film Comment*, *New York Newsday*, *American Film*, and the *Seattle Weekly*.

Collected interviews with the French filmmaker who is sometimes called the "Mother of the New Wave"

Fans and critics alike perceive Wong Kar-wai (b. 1958) as an enigma. His dark glasses, his nonlinear narrations, and his high expectations for actors all contribute to an assumption that he only makes art for a few high-brow critics. However, Wong's interviews show this Hong Kong auteur is candid about the art of filmmaking, even surprising his interlocutors by suggesting his films are commercial and made for a popular audience. Wong's achievements nevertheless feel like art-house cinema. His third film, *Chungking Express*, introduced him to a global audience captivated by the quick and quirky editing style. His Cannes award-winning films *Happy Together* and *In the Mood for Love* confirmed an audience beyond the greater Chinese market. His latest film, *The Grandmaster*, depicts the life of a kung fu master by breaking away from the martial arts genre. In each of these films, Wong Kar-wai's signature style--experimental, emotive, character-driven, and timeless--remains apparent throughout. This volume includes interviews that appear in English for the first time, including some that appeared in Hong Kong magazines now out of print. The interviews cover every feature film from Wong's debut *As Tears Go By* to his 2013 *The Grandmaster*.

"Collected interviews with the director of avant-garde films such as *Walden* (Diaries, Notes, and Sketches);

*Reminiscences of a Journey to Lithuania*; and *As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty*"--

Collected interviews with the writer/directors whose films include *Barton Fink*, *Raising Arizona*, *Fargo*, and *O Brother, Where Art Thou?*

With a new introduction, acclaimed director and screenwriter Paul Schrader revisits and updates his contemplation of slow cinema over the past fifty years. Unlike the style of psychological realism, which dominates film, the transcendental style expresses a spiritual state by means of austere camerawork, acting devoid of self-consciousness, and editing that avoids editorial comment. This seminal text analyzes the film style of three great directors—Yasujiro Ozu, Robert Bresson, and Carl Dreyer—and posits a common dramatic language used by these artists from divergent cultures. The new edition updates Schrader's theoretical framework and extends his theory to the works of Andrei Tarkovsky (Russia), Béla Tarr (Hungary), Theo Angelopoulos (Greece), and Nuri Bilge Ceylan (Turkey), among others. This key work by one of our most searching directors and writers is widely cited and used in film and art classes. With evocative prose and nimble associations, Schrader consistently urges readers and viewers alike to keep exploring the world of the art film.

A survey of the work of Andrei Tarkovsky, the Russian film-maker who lived from 1932-1986. It is a critical examination of his films in the light of his own writings and life, his aesthetics of film, his theory of time in cinematography and an attempt to comprehend his vision.

Since his death in 1986, Andrei Tarkovsky has become increasingly recognized as one of the great masters of world cinema. In his films, *Solaris*, *Mirror*, *Stalker* and *The Sacrifice*, Tarkovsky defined a new way of looking at the world. His non-realistic, highly-charged images are a continuing source of inspiration - not only for a new generation of film-makers, but also for poets, musicians and painters. This volume collects his great works for the first time in one volume, as well as three of his unproduced screenplays. This material provides a unique glimpse into the way Tarkovsky's vision evolved from the printed text to its final form on celluloid. The book also contains an extended essay by film critic and historian Ian Christie, who places Tarkovsky's work in the context of Soviet film-making practice.

Robert Bresson, the director of such cinematic master-pieces as *Pickpocket*, *A Man Escaped*, *Mouchette*, and *L'Argent*, was one of the most influential directors in the history of French film, as well as one of the most stubbornly individual: He insisted on the use of nonprofessional actors; he shunned the "advances" of Cinerama and Cinema-Scope (and the work of most of his predecessors and peers); and he minced no words about the damaging influence of capitalism and the studio system on the still-developing—in his view—art of film. *Bresson on Bresson* collects the most significant interviews that Bresson gave (carefully editing them before they were released) over the course of his forty-year career to reveal both the internal consistency and the consistently exploratory character of his body of work. Successive chapters are dedicated to each of his fourteen films, as well as to the question of literary adaptation, the nature of the sound track, and to Bresson's one book, the great aphoristic treatise *Notes on the Cinematograph*. Throughout, his close and careful consideration of his own films and of the art of film is punctuated by such telling mantras as "Sound...invented silence in cinema," "It's the film that...gives life to the characters—not the characters that give life to the film," and (echoing the Bible) "Every idle word shall be counted." Bresson's integrity and originality earned him the admiration of younger directors from Jean-Luc Godard and Jacques Rivette to Olivier Assayas. And though Bresson's movies are marked everywhere by an air of intense deliberation, these interviews show that they were no less inspired by a near-religious belief in the value of intuition, not only that of the creator but that of the audience, which he claims to deeply respect: "It's always ready to feel before it understands. And that's how it should be."

From his early horror movies, including *Scanners*, *Videodrome*, *Rabid*, and *The Fly*—with their exploding heads, mutating sex organs, rampaging parasites, and scientists turning into insects—to his inventive adaptations of books by William Burroughs (*Naked Lunch*), Don DeLillo (*Cosmopolis*), and Bruce Wagner (*Maps to the Stars*), Canadian director David Cronenberg (b. 1943) has consistently dramatized the

struggle between the aspirations of the mind and the messy realities of the flesh. "I think of human beings as a strange mixture of the physical and the non-physical, and both of these things have their say at every moment we're alive," says Cronenberg. "My films are some kind of strange metaphysical passion play." Moving deftly between genre and arthouse filmmaking and between original screenplays and literary adaptations, Cronenberg's work is thematically consistent and marked by a rigorous intelligence, a keen sense of humor, and a fearless engagement with the nature of human existence. He has been exploring the most primal themes since the beginning of his career and continues to probe them with growing maturity and depth. Cronenberg's work has drawn the interest of some of the most intelligent contemporary film critics, and the fifteen interviews in this volume feature remarkably in-depth and insightful conversations with such acclaimed writers as Amy Taubin, Gary Indiana, David Breskin, Dennis Lim, Richard Porton, Gavin Smith, and more. The pieces herein reveal Cronenberg to be one of the most articulate and deeply philosophical directors now working, and they comprise an essential companion to an endlessly provocative and thoughtful body of work.

In the expanded second edition of *Fine Cuts*, Roger Crittenden reveals the experiences of the greatest European film editors through his warm and perceptive interviews. This new edition builds on the foundations laid out in 2005, including interviews with the editors of films such as *Day for Night*, *The Sacrifice*, *The Kid with a Bike*, and *Fanny and Alexander*; new interviews with editors of such films as *Tyrannosaur* and *The Other Side of Hope*; and editors from a wider range of countries, including Austria, Belgium, Finland, Portugal, and Russia. The book now embraces all aspects of post-production, with insights into sound editing from Larry Sider, originator of the renowned School of Sound, and music composition from Oscar winner Dario Marianelli (*Atonement*). Editors relate their experiences with directors including: Claire Atherton [Chantal Akerman] Mick Audsley [Terry Gilliam, Stephen Frears] Yann Dedet [François Truffaut, Claire Denis, Maurice Pialat] Marie-Hélène Dozo [Dardenne Brothers] François Gédigier [Patrice Chéreau, Lars von Trier] Samu Heikkilä [Aki Kaurismäki] Sylvia Ingemarsdotter [Ingmar Bergman] Tony Lawson [Nicolas Roeg, Stanley Kubrick, Neil Jordan] Michal Leszczyłowski [Andrei Tarkovsky, Lukas Moodysson] Roberto Perpignani [Orson Welles, Bernardo Bertolucci, Tavianni Brothers] Mary Stephen [Éric Rohmer] Each interview also includes a list of cited and notable films for further study. An online eResource contains additional interviews with editors Sabine Mamou, Agnès Guillemot, and Nino Baragli.

Derek Jarman was the most important independent filmmaker in England during the 1980s. Using emblems and symbols in associative contexts, rather than conventional, cause-and-effect narrative, he created films noteworthy for their lyricism and poetic feeling and for their exploration of the gay experience. His style of filmmaking also links Jarman with other prominent directors of lyric film, including Pier Paolo Pasolini, Andrei Tarkovsky, Jean Cocteau, and Jean Genet. This pathfinding book places Derek Jarman in the tradition of lyric film and offers incisive readings of all eleven of his feature-length films, from *Sebastiane* to *Blue*. Steven Dillon looks at Jarman and other directors working in a similar vein to establish how lyric films are composed through the use of visual imagery and actual poetry. He then traces Jarman's use of imagery (notably mirrors and the sea) in his films and discusses in detail the relationship between cinematic representations and sexual identity. This insightful reading of Jarman's work helps us better understand how films such as *The Last of England* and *The Garden* can be said to cohere and mean without being reduced to clear messages. Above all, Dillon's book reveals how truly beautiful and brilliant Jarman's movies are.

A director reveals the original inspirations for his films, their history, his methods of work, and the problems of visual creativity  
"Johnson and Petrie have produced an admirable book. Anyone who wants to make sense of Tarkovsky's films—a very difficult task in any case—must read it." —The Russian Review "This book is a model of contextual and textual analysis.... the Tarkovsky myth is stripped of many of its shibboleths and the thematic structure and coherence of his work is revealed in a fresh and stimulating manner." —Europe-Asia Studies "[This book,] with its wealth of new research and critical insight, has set the standard and should certainly inspire other writers to keep on trying to collectively explore the possible meanings of Tarkovsky's film world." —Canadian Journal of Film Studies "For Tarkovsky lovers as well as haters, this is an essential book. It might make even the haters reconsider." —Cineaste This definitive study, set in the context of Russian cultural history, throws new light on one of the greatest—and most misunderstood—filmmakers of the past three decades. The text is enhanced by more than 60 frame enlargements from the films.

Andrey Tarkovsky was the most important Russian filmmaker of the post-war era, and one of the world's most renowned cinematic geniuses. He directed the first five of his seven films - *Ivan's Childhood*, *Andrei Rublev*, *Solaris*, *Mirror* and *Stalker* - in the Soviet Union, but in 1982 defected to Italy, where he made *Nostalgia*. His final film, *The Sacrifice*, was produced in Sweden in 1985. Tarkovsky's films are characterized by metaphysical themes, extended takes, an absence of conventional dramatical structure and plot, and a dream-like, visionary style of cinematography. They achieve a spiritual intensity and transcendent beauty that many consider to be without parallel. This book presents extended sequences of stills from each of the films alongside synopses and cast and crew listings. It includes reflections on Tarkovsky's work from fellow artists and writers including Jean-Paul Sartre and Ingmar Bergman, for whom Tarkovsky was 'the greatest, the one who invented a new language.' Extracts from Tarkovsky's own writings and diaries offer a wealth of insights into his poetic and philosophical views on cinematography, which he described as 'sculpting in time'. The book also reproduces many personal Polaroid photographs that confirm the extraordinary poetic vision of a great artist who died aged only 54, but who remains a potent influence on artists and filmmakers today.

Twelve years ago, *Amores Perros* erupted in the cinemas across the world and announced the arrival of Mexican film-makers. The film-makers profiled in that book have now come of age and have made a decisive impact on the international cinema scene The last few years Mexican film-makers winning the Best Director Oscars 5 times, and Best Picture 4 times: Alfonso Cuarón with *Gravity* and *Roma*. Alejandro G. Iñárritu with *Birdman* and *The Revenant* Guillermo del Toro with *The Shape of Water* This revised edition of *The Faber Book of Mexican Cinema* brings this astounding story up to date, as well as profiling the next generation, waiting in the wings.

During the filming of his celebrated novel *THE ENGLISH PATIENT*, Michael Ondaatje became increasingly fascinated as he watched the veteran editor Walter Murch at work. *THE CONVERSATIONS*, which grew out of discussions between the two men, is about the craft of filmmaking and deals with every aspect of film, from the first stage of script writing to the final stage of the sound mix. Walter Murch emerged during the 1960s at the centre of a renaissance of American filmmakers which included the directors Francis Coppola, George Lucas and Fred Zinneman. He worked on a whole raft of great films including the three *GODFATHER* films, *JULIA*, *AMERICAN GRAFFITI*, *APOCALYPSE NOW*, *THE UNBEARABLE LIGHTNESS OF BEING* and many others. Articulate, intellectual, humorous and passionate about his craft and its devices, Murch brings his vast experience and penetrating insights to bear as he explains how films are made, how they work, how they go wrong and how they can be saved. His experience on *APOCALYPSE NOW* - both originally and more recently when the film was completely re-cut - and his work with Anthony Minghella on *THE ENGLISH PATIENT* provide illuminating highlights.

David Fincher (b. 1962) did not go to film school and hates being defined as an auteur. He prefers to see himself as a craftsman, dutifully going about the art and business of making film. Trouble is, it's hard to be self-effacing when you are the director responsible for *Se7en*, *Fight Club*, and *The Social Network*. Along with Quentin Tarantino, Fincher is the most accomplished of the Generation X filmmakers to emerge in the early 1990s. This collection of interviews highlights Fincher's unwavering commitment to his craft as he evolved from an entrepreneurial music video director (Fincher helped Madonna become the undisputed queen of MTV) into an enterprising feature filmmaker. Fincher landed his first Hollywood blockbuster at twenty-seven with *Alien3*, but that film, handicapped by cost overruns and corporate mismanagement, taught Fincher that he needed absolute control over his work. Once he had it, with *Se7en*, he achieved instant box-office

success and critical acclaim, as well as a close partnership with Brad Pitt that led to the cult favorite *Fight Club*. Fincher became circumspect in the 2000s after *Panic Room*, shooting ads and biding his time until *Zodiac*, when he returned to his mantra that "entertainment has to come hand in hand with a little bit of medicine. Some people go to the movies to be reminded that everything's okay. I don't make those kinds of movies. That, to me, is a lie. Everything's not okay." *Zodiac* reinvigorated Fincher, inspiring a string of films—*The Curious Case of Benjamin Button*, *The Social Network*, and *The Girl with the Dragon Tattoo*—that enthralled audiences and garnered his films dozens of Oscar nominations.

The films of Andrei Tarkovsky have been revered as ranking on a par with the masterpieces of Russia's novelists and composers. His work has had an enormous influence on the style and structure of contemporary European film. This book is an original and comprehensive account of Tarkovsky's entire film output.

In this spellbinding book, the man described by the *Daily Telegraph* as 'possibly the best living writer in Britain' takes on his biggest challenge yet: unlocking the film that has obsessed him all his adult life. Like the film *Stalker* itself, it confronts the most mysterious and enduring questions of life and how to live.

The critically acclaimed film director discusses various stages of his career and the many facets of his work in a collection of interviews that begins with a 1957 piece and ends in 2002 as he was preparing to direct his latest film, featuring conversations with James Baldwin, Michiko Kakutani, John Simon, and Vilgot Sjöman, among others. Simultaneous.

Through conversations held with fifteen of the most accomplished contemporary cinematographers, the authors explore the working world of the person who controls the visual look and style of a film. This reissue includes a new foreword by cinematographer John Bailey and a new preface by the authors, which bring this classic guide to cinematography, in print for more than twenty-five years, into the twenty-first century.

"Tarkovsky for me is the greatest," wrote Ingmar Bergman. Andrei Tarkovsky only made seven films, but all are celebrated for its striking visual images, quietly patient dramatic structures, and visionary symbolism. *Time within Time* is both a diary and a notebook, maintained by Tarkovsky from 1970 until his death. Intense and intimate, it offers reflections on Dostoyevsky, Tolstoy, Hermann Hesse, Thomas Mann, and others. He writes movingly of his family, especially his father, Arseniy Tarkovsky, whose poems appear in his films. He records haunting dreams in detail and speaks of the state of society and the future of art, noting significant world events and purely personal dramas along with fascinating accounts of his own filmmaking. Rounding out this volume are Tarkovsky's plans and notes for his stage version of *Hamlet*; a detailed proposal for a film adaptation of Dostoyevsky's *The Idiot*; and a glimpse of the more public Tarkovsky answering questions put to him by interviewers.

Collected interviews with the Spanish filmmaker of *Mama Turns a Hundred*, *Carmen*, and *Tango*

Collected interviews with the unpredictable and controversial filmmaker of *M.A.S.H.*, *Nashville*, and *Short Cuts*

In *The Secret Origins of Comics Studies*, today's leading comics scholars turn back a page to reveal the founding figures dedicated to understanding comics art. Edited by comics scholars Matthew J. Smith and Randy Duncan, this collection provides an in-depth study of the individuals and institutions that have created and shaped the field of Comics Studies over the past 75 years. From Coulton Waugh to Wolfgang Iser, these influential historians, educators, and theorists produced the foundational work and built the institutions that inspired the recent surge in scholarly work in this dynamic, interdisciplinary field. Sometimes scorned, often underappreciated, these visionaries established a path followed by subsequent generations of scholars in literary studies, communication, art history, the social sciences, and more. Giving not only credit where credit is due, this volume both offers an authoritative account of the history of Comics Studies and also helps move the field forward by being a valuable resource for creating graduate student reading lists and the first stop for anyone writing a comics-related literature review.

A volume of sixty Polaroid photographs of the late Russian filmmaker's friends and family consists of images taken between 1979 and 1984 in his native land and Italy, where he spent time in political exile. Original.

Andrei Tarkovsky Interviews Univ. Press of Mississippi

Presents nineteen interviews with the American film director of such movies as "*Carrie*," "*Scarface*," and "*Mission: Impossible*."

*Reflektors I Am Tarkovski* series is an empathetic project of resurgence of the filmmakers universe in pictures. The photographic work in seven acts assimilates his cinematic imaginary bringing his spirit alive. The pictorial reflections are incarnations escorted by poetic complements of the photographer and texts by Werner Spies and Markus A. Castor.

Interviews from the beginning of Buster Keaton's career in the 1920s to the year before his death are brought together in a volume that provides a critical perspective on his acting and cinematic techniques and includes pieces by Studs Terkel and Rex Reed, among others. Simultaneous.

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