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In *Mythopoetic Cinema*, Kriss Ravetto-Biagioli explores how contemporary European filmmakers treat mythopoetics as a critical practice that questions the constant need to provide new identities, a new Europe, and with it a new European cinema after the fall of the Soviet Union. *Mythopoetic cinema* questions the perpetual branding of movements, ideas, and individuals. Examining the work of Jean-Luc Godard, Alexander Sokurov, Marina

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Abramović, and Theodoros Angelopoulos, Ravetto-Biagioli argues that these disparate artists provide a critical reflection on what constitutes Europe in the age of neoliberalism. Their films reflect not only the violence of recent years but also help question dominant models of nation building that result in the general failure to respond ethically to rising ethnocentrism. In close readings of such films as Sokurov's *Russian Ark* (2002) and Godard's *Notre Musique* (2004), Ravetto-Biagioli demonstrates the ways in which these filmmakers engage and evaluate the recent reconceptualization of Europe's

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borders, mythic figures, and identity paradoxes. Her work not only analyzes how these filmmakers thematically treat the idea of Europe but also how their work questions the ability of the moving image to challenge conventional ways of understanding history. Russian Cinema provides a lively and informative exploration of the film genres that developed during Russia's tumultuous history, with discussion of the work of Eisenstein, Pudovkin, Mikhalkov, Paradzhanov, Sokurov and others. The background section assesses the contribution of visual art and music, especially the work of the composers

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Shostakovich and Prokofev, to Russian cinema. Subsequent chapters explore a variety of topics: The literary space - the cinematic rendering of the literary text, from 'Sovietized' versions to bolder and more innovative interpretations, as well as adaptations of foreign classics The Russian film comedy looks at this perennially popular genre over the decades, from the 'domestication' of laughter under Stalin to the emergence of satire The historical film - how history has been used in film to affirm prevailing ideological norms, from October to Taurus Women and Russian film discusses some

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of the female stars of the Soviet screen (Liubov Orlova, Vera Alentova, Liudmila Gurchenko), as well as films made by male and female directors, such as Askoldov and Kira Muratova Film and ideology shows why ideology was an essential component of Soviet films such as The Maxim Trilogy, and how it was later definitively rejected The Russian war film looks at Civil War and Second World War films, and the post-Soviet treatment of recent conflicts in Afghanistan and Chechnya Private life and public morality explores the evolution of melodramas about youth angst, town and village life, personal

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relationships, and the emergence of the dominant sub-genre of the 1990s, the gangster thriller *Autobiography*, memory and identity offers a close reading of the work of Andrei Tarkovskii, Russia's greatest post-war director, whose films, including *Andrei Rublev* and *Mirror*, place him among the foremost European auteur film-makers Russian Cinema offers a close analysis of over 300 films illustrated with representative stills throughout. As with other titles in the *Inside Film* series it includes comprehensive filmographies, a thorough bibliography and an annotated further reading list. The book is a

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jargon-free, accessible study that will be of interest to undergraduates of film studies, modern languages, Russian language and literature, as well as cineastes, film teachers and researchers.

This wide-ranging collection investigates the father/son dynamic in post-Stalinist Soviet cinema and its Russian successor.

Contributors analyze complex patterns of identification, disavowal, and displacement in films by such diverse directors as Khutsiev, Motyl', Tarkovsky, Balabanov, Sokurov, Todorovskii, Mashkov, and Bekmambetov. Several chapters focus on the

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difficulties of fulfilling the paternal function, while others show how vertical and horizontal male bonds are repeatedly strained by the pressure of redefining an embattled masculinity in a shifting political landscape.

Russian director Alexander Sokurov's feature film *Russian Ark* is of great significance to Russian and world cinema and Russian culture at the turn of the millennium. Little substantial work is available on Sokurov's films, despite since the death of Alexei German his current status as Russia's greatest living film director. This volume

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provides a comprehensive synopsis, production history and in-depth analysis of his best-known film. After establishing a common text through an exploration of Russian Ark s plot, the film is here framed in its historical, cultural and biographical context before a discussion of the unique production process. Detailing how Sokurov directed 2,000 actors and three orchestras inside the Russian StateHermitage Museum, the reader will discover exactly how the film s single 96-minuteSony SteadicamHDW F900 sequence was shot. The following analysis considers how Sokurov s use of characters, time and themes

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intersect with how he manipulates assumptions about reality and Western culture. How popular and critical audiences received the film both domestically and internationally is also explored, before a conclusion that looks ahead to Sokurov s subsequent work, and elaborating an assessment of the director s place in Russian film history, as well as his contribution to world cinema. "

A Medium in Crisis in the Digital Age

After Kubrick

Alexander Sokurov

The Oxford Handbook of Russian Religious
Thought

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Fredric Jameson and Film Theory

Aleksandr Sokurov: Russian Ark

Russian Ark (2002) drew astonished praise for its technique: shot with a Steadicam in one ninety-six minute take, following the Marquis de Custine as he wandered through the vast Winter Palace – and through three hundred year of Russian history. Providing a comprehensive synopsis, in-depth analysis and an account of the production history, Beumers offers an insight into the now-legendary work of Aleksandr Sokurov.

One of the world's most erudite and entertaining film critics on the state of cinema in the post-digital—and post-9/11—age. This witty and allusive book, in the style of

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classic film theorists/critics like André Bazin and Siegfried Kracauer, includes considerations of global cinema's most important figures and films, from Lars von Trier and Zia Jiangke to WALL-E, Avatar and Inception.

This unique collection of writings and interviews highlights the important role that cinema can play for understanding Russian history, politics, culture and society in all phases- Tsarist, Soviet and post-Soviet. "This is the book for the Russian movie aficionado - personal, pointed, funny, frank and full of all kinds of inside stories and political folk tales. It is a fascinating window on Soviet/Russian pop culture that only a cultural Marco Polo and fanatical movie-goer like Louis Menashe would even dare attempt."-Hedrick Smith,

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Pulitzer Prize-winning author of The Russians and The New Russians" Menashe combines an encyclopedic knowledge of Russian history and society of the past 50 years with a broad-ranging and sensitive eye for cinematic meaning and detail."-Anthony Anemone, The New School University" This sparkling collection of film reviews, essays and interviews with filmmakers is a cultural history of Russia over the past 25 years. Highly recommended to everyone interested in Russia and the movies."-Denise J. Youngblood, University of Vermont, and author of Cinematic Cold War: The American and Soviet Struggle for Hearts and Minds." A great national cinema is explored in its myriad colors and textures. Not a traditional history, the book is an archive of insights captured

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across years of passionate viewing."-Jerry W. Carlson, The City College and Graduate Center CUNY, host of the popular program, "City Cinematheque." "Menashe allows us to see both Russia's present and her past through his crisp, clear and fresh lens of a true expert who loves the country and its films, but always remains critical enough to see their flaws and merits."-Birgit Beumers, University of Bristol

Pino Viscusi, poet and literate lent to cinema, in this fourth essay presents important iconographic material to testimony of his passion for revisiting literary texts, paintings, and movie classics all seen as authentic expression of and recurrent need for the spirituality of the "Russian Soul", since the time of its evangelism.

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The Cinema of Alexander Sokurov

Across Worlds and Generations

David Lynch

Ozu, Bresson, Dreyer

Film, Art, New Media: Museum Without Walls?

The End of Cinema?

On Women's Films looks at contemporary and classic films from emerging and established makers such as Maria Augusta Ramos, Xiaolu Guo, Valérie Massadian, Lynne Ramsay, Lucrecia Martel, Rakhshan Bani-Etemad, Chantal Akerman, or Claire Denis. The collection is also tuned to the continued provocation of feminist cinema landmarks such as Chick Strand's *Soft Fiction*; Barbara

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Loden's Wanda; Valie Export's Invisible Adversaries, Cecilia Mangini's Essere donne. Attentive to minor moments, to the pauses and the charge and forms bodies adopt through cinema, the contributors suggest the capacity of women's films to embrace, shape and question the world.

A director reveals the original inspirations for his films, their history, his methods of work, and the problems of visual creativity

Films and Dreams considers the essential link between films and the world of dreams. To discuss dream theory in the context of film studies means moving from the original, clinical context within which dream theory was originally developed to an environment established by

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primarily aesthetic concerns. Botz-Bornstein deals with dreams as "self-sufficient" phenomena that are interesting not because of their contents but because of the "dreamtense" through which they deploy their being. A diverse selection of films are examined in this light: Tarkovsky's anti-realism exploring the domain of the improbable between symbolization, representation and alienation; Sokurov's subversive attacks on the modern image ideology; Arthur Schnitzler's shifting of the familiar to the uncanny and Kubrick's avoidance of this structural model in *Eyes Wide Shut*; and Wong Kar-Wai's dreamlike panorama of parodied capitalism. Known as the 'Georgian Socrates' of Soviet philosophy, Merab Mamardashvili was a defining personality of the

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late-Soviet intelligentsia. In the 1970s and 1980s, he taught required courses in philosophy at Russia's two leading film schools, helping to educate a generation of internationally prolific directors. Exploring Mamardashvili's extensive philosophical output, as well as a range of recent Russian films, Alyssa DeBlasio reveals the intellectual affinities amongst directors of the Mamardashvili generation - including Alexander Sokurov, Andrey Zvyagintsev and Alexei Balabanov. This multidisciplinary study offers an innovative way to think about film, philosophy and the philosophical potential of the moving image.

**Merab Mamardashvili and Russian Cinema
Cinema in Central Asia**

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Cinepaternity

Intermediality in Contemporary Eastern European and Russian Cinema

Glasnost—Soviet Cinema Responds

Russian Cinema

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

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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

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associations, Schrader consistently urges readers and viewers alike to keep exploring the world of the art film.

First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

The Hidden God: Film and Faith, which accompanies a MoMA Film at the Gramercy Theatre program in the winter of 2003-2004, offers a range of approaches to cinema's explorations of a hidden God. Its thirty-five authors include filmmakers, magazine and newspaper critics, film scholars, curators of The Museum of Modern Art's Department of Film

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and Media, and others; together they discuss over fifty films, some more or less explicitly religious in theme, others from a gamut of genres not always connected with questions of faith: the western, the thriller, the policier, the costume drama, science fiction, horror, comedy. The films come from Africa, the Middle East, and Japan as well as Europe and the United States, but even so, the book and exhibition are intended not as an encyclopedic anthology but, more humbly, as starting points in the study of an eternal theme.

Is the cinema, as writers from David Denby to

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Susan Sontag have claimed, really dead? Contrary to what we have been led to believe, films are better than ever—we just can't see the good ones. *Movie Wars* cogently explains how movies are packaged, distributed, and promoted, and how, at every stage of the process, the potential moviegoer is treated with contempt. Using examples ranging from the New York Times's coverage of the Cannes film festival to the anticommercial practices of Orson Welles, *Movie Wars* details the workings of the powerful forces that are in the process of ruining our precious cinematic culture and heritage, and the counterforces

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that have begun to fight back.

Sculpting in Time

Russians and Their Movies

The Hidden God

The Cinema of Russia and the Former Soviet
Union

The Heart of Russia in Cinema

The Politics of Authorship in 21st Century
Cinema

The Oxford Handbook of Russian Religious Thought is an authoritative new reference and interpretive volume detailing the origins, development, and influence of one of the richest aspects of Russian cultural and intellectual life - its religious ideas. After

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setting the historical background and context, the Handbook follows the leading figures and movements in modern Russian religious thought through a period of immense historical upheavals, including seventy years of officially atheist communist rule and the growth of an exiled diaspora with, e.g., its journal *The Way*. Therefore the shape of Russian religious thought cannot be separated from long-running debates with nihilism and atheism. Important thinkers such as Losev and Bakhtin had to guard their words in an environment of religious persecution, whilst some views were shaped by prison experiences. Before the Soviet period, Russian national identity was closely linked with religion -

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linkages which again are being forged in the new Russia. Relevant in this connection are complex relationships with Judaism. In addition to religious thinkers such as Philaret, Chaadaev, Khomiakov, Kireevsky, Soloviev, Florensky, Bulgakov, Berdyaev, Shestov, Frank, Karsavin, and Alexander Men, the Handbook also looks at the role of religion in aesthetics, music, poetry, art, film, and the novelists Dostoevsky and Tolstoy. Ideas, institutions, and movements discussed include the Church academies, Slavophilism and Westernism, theosis, the name-glorifying (imiaslavie) controversy, the God-seekers and God-builders, Russian religious idealism and liberalism, and the Neopatristic school. Occultism is

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considered, as is the role of tradition and the influence of Russian religious thought in the West. A Companion to Russian Cinema provides an exhaustive and carefully organised guide to the cinema of pre-Revolutionary Russia, of the Soviet era, as well as post-Soviet Russian cinema, edited by one of the most established and knowledgeable scholars in Russian cinema studies. The most up-to-date and thorough coverage of Russian, Soviet and post-Soviet cinema, which also effectively fills gaps in the existing scholarship in the field This is the first volume on Russian cinema to explore specifically the history of movie theatres, studios, and educational institutions The editor is one of the most established

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and knowledgeable scholars in Russian cinema studies, and contributions come from leading experts in the field of Russian Studies, Film Studies and Visual Culture Chapters consider the arts of scriptwriting, sound, production design, costumes and cinematography Provides five portraits of key figures in Soviet and Russia film history, whose works have been somewhat neglected

Is a film watched on a video screen still cinema? Have digital compositing, motion capture, and other advanced technologies remade or obliterated the craft? Rooted in their hypothesis of the "double birth of media," André Gaudreault and Philippe Marion take a positive look at cinema's ongoing digital

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revolution and reaffirm its central place in a rapidly expanding media landscape. The authors begin with an overview of the extreme positions held by opposing camps in the debate over cinema: the "digitalphobes" who lament the implosion of cinema and the "digitalphiles" who celebrate its new, vital incarnation. Throughout, they remind readers that cinema has never been a static medium but a series of processes and transformations powering a dynamic art. From their perspective, the digital revolution is the eighth major crisis in the history of motion pictures, with more disruptions to come. Brokering a peace among all sides, Gaudreault and Marion emphasize the cultural practice of cinema

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over rigid claims on its identity, moving toward a common conception of cinema to better understand where it is headed next.

Analysing films by established directors such as Sokurov and Zel'dovich, as well as lesser-known filmmakers like Balabanov and Kalatozishvili, this book explores the particular style of film presentation that has emerged in Russia since 2000, characterised by its use of highly abstract concepts and visual language.

On Women's Films

Russian Ark

Filmmaker's Philosopher

Caught In-Between

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Films and Dreams

Reflections on the Cinema

With the coming of glasnost to the Soviet Union, filmmakers began to explore previously forbidden themes, and distributors released films that were suppressed by pre-glasnost-era censors. Soviet cinema underwent a revolution, one that mirrors and helps interpret the social revolution that took place throughout the USSR. Glasnost–Soviet Cinema Responds is the

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first overall survey of the effects of this revolution on the work of Soviet filmmakers and their films. The book is structured as a series of three essays and a filmography of the directors of glasnost cinema. The first essay, "The Age of Perestroika," describes the changes that occurred in Soviet cinema as it freed itself from the legacy of Stalinism and socialist realism. It also considers the influence of film educator and director Mikhail Romm.

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"Youth in Turmoil" takes a sociological look at films about youth, the most dynamic and socially revealing of glasnost-era productions. "Odysseys in Inner Space" charts a new direction in Soviet cinema as it focuses on the inner world of individuals. The filmography includes thirty-three of the most significant glasnost-era directors, including Tengiz Abuladze, Karen Shakhnazarov, and Sergei Soloviev, with a comprehensive list of

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their films. Discussions of many individual films, such as Repentance, The Messenger Boy, and The Wild Pigeon, and interviews with the directors reveal the effects that glasnost and perestroika have had on the directors' lives and art.

This collection of essays explores intermediality as a new perspective in the interpretation of the cinemas that have emerged after the collapse of the former Eastern bloc. As an aesthetic

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based on a productive interaction of media and highlighting cinema's relationship with the other arts, intermediality always implies a state of in-betweenness which is capable of registering tensions and ambivalences that go beyond the realm of media. The comparative analyses of films from Hungary, Romania, Poland, the Czech Republic, Bosnia and Herzegovina and Russia demonstrate that intermediality can be employed in this way as a form

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of introspection dealing with complex issues of art and society. Appearing in a variety of sensuous or intellectual modes, intermediality can become an effective poetic strategy to communicate how the cultures of the region are caught in-between East and West, past and present, emotional turmoil and more detached self-awareness. The diverse theoretical approaches that unravel this in-betweenness contribute to the

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understanding of intermedial phenomena in contemporary cinema as a whole. Revisiting the Past in Museums and at Historic Sites demonstrates that museums and historic spaces are increasingly becoming "backdrops" for all sorts of appropriations and interventions that throw new light upon the objects they comprise and the pasts they reference. Rooted in new scholarship that expands established notions of art installations, museums,

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period rooms, and historic sites, the book brings together contributions from scholars from intersecting disciplines. Arguing that we are witnessing a paradigm shift concerning the place of historic spaces and museums in the contemporary imaginary, the volume shows that such institutions are merging traditional scholarly activities tied to historical representation and inquiry with novel modes of display and interpretation,

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drawing them closer to the world of entertainment and interactive consumption. Case studies analyze how a range of interventions impact historic spaces and conceptions of the past they generate. The book concludes that museums and historic sites are reinventing themselves in order to remain meaningful and to play a role in societies aspiring to be more inclusive and open to historical and cultural debate. Revisiting the Past in Museums

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and at Historic Sites will be of interest to students and faculty who are engaged in the study of museums, art history, architectural and design history, social and cultural history, interior design, visual culture, and material culture.

Frederic Jameson and Film Theory is the first collection of its kind, it assesses and critically responds to Fredric Jameson's remarkable contribution to film theory. The essays

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assembled explore key Jamesonian concepts—such as totality, national allegory, geopolitics, globalization, representation, and pastiche—and his historical schema of realism, modernism, and postmodernism, considering, in both cases, how these can be applied, revised, expanded and challenged within film studies. Featuring essays by leading and emerging voices in the field, the volume probes the contours and

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complexities of neoliberal capitalism across the globe and explores world cinema's situation within these forces by deploying and adapting Jamesonian concepts, and placing them in dialogue with other theoretical paradigms. The result is an innovative and rigorously analytical effort that offers a range of Marxist-inspired approaches towards cinemas from Asia, Latin America, Europe, and North America in the spirit of Jameson's famous rallying cry:

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'always historicize!'.

Alexandra

On the Ruins of European Identity

Rewriting Cultural Histories

Interviews

How Hollywood and the Media Limit What

Movies We Can See

The Faust Legend

This volume explores the cinema of the former Soviet Union and contemporary Russia, ranging from the pre-Revolutionary period to the present day. It offers an

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insight into the development of Soviet film, from 'the most important of all arts' as a propaganda tool to a means of entertainment in the Stalin era, from the rise of its 'dissident' art-house cinema in the 1960s through the glasnost era with its broken taboos to recent Russian blockbusters. Films have been chosen to represent both the classics of Russian and Soviet cinema as well as those films that had a more localised success and remain to date part of Russia's cultural reference system. The volume also covers a range of

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national film industries of the former Soviet Union in chapters on the greatest films and directors of Ukrainian, Kazakh, Georgian and Armenian cinematography. Films discussed include Strike (1925), Earth (1930), Ivan's Childhood (1962), Mother and Son (1997) and Brother (1997). In the footsteps of Andre Bazin, this anthology of 15 original essays argues that the photographic origin of twentieth-century cinema is anti-anthropocentric. Well aware that the twentieth century stands out as the only period in history

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with its own photographic film record for posterity, Angela Dalle Vacche has convened international scholars at The Sterling and Francine Clark Art Institute, and asked them to rethink the history and theory of the cinema as a new model for the museum of the future. By exploring the art historical tropes of face and landscape, and key areas of film studies such as early cinema, Soviet film theory, documentary, the avant-garde and the newly-born genre of the museum film, this collection includes detailed discussions

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of installation art, and close analyses of media relations which range from dance to painting to performance art. Thanks to the title of Andre Malraux's famous project, Film, Art, New Media: Museum Without Walls? invites readers to reflect on the museum of the future, where twentieth-century cinema will play a pivotal role by interrogating the relation between art and science, technology and nature, from the side of photography in dialogue with digitalization.

"In all film there is the desire to

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capture the motion of life, to refuse immobility," Agnes Varda has noted. But to capture the reality of human experience, cinema must fasten on stillness and inaction as much as motion. Slow Movies investigates movies by acclaimed international directors who in the past three decades have challenged mainstream cinema's reliance on motion and action. More than other realist art cinema, slow movies by Lisandro Alonso, Nuri Bilge Ceylan, Pedro Costa, Jia Zhang-ke, Abbas Kiarostami, Cristian Mungiu, Alexander

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Sokurov, Bela Tarr, Gus Van Sant and others radically adhere to space-times in which emotion is repressed along with motion; editing and dialogue yield to stasis and contemplation; action surrenders to emptiness if not death. Alexander Sokurov's 'Russian Ark' is generally acclaimed as a milestone in cinematography. In this film Sokurov reversed the idea of montage, creating instead the sensation of an uninterrupted flow of time encompassing three centuries of Russia's cultural history through a

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single, 90-minute take. Yet this film is but one milestone in the work of this versatile director. Since the 1990s, Sokurov's films have had international recognition at film festivals and through foreign distribution. In this, the first English-language book to cover Sokurov's full oeuvre, leading scholars on Sokurov unravel his work on documentaries; his early films and literary adaptations; his trilogy on leaders focussing on the decaying body; his films on passing youth and approaching age; and, of course,

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'Russian Ark'. The book also provides samples of the major Russian-language studies of Sokurov's films to provide the reader with an insight into Russian approaches to Sokurov.

Countering the Cinema of Action

Film After Film

Museum Without Walls?

Marxism, Allegory, and Geopolitics in World Cinema

Soviet Film Music

Slow Movies

Taking at its starting point the idea that Kubrick's

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cinema has constituted an intellectual, cerebral, and philosophical maze in which many filmmakers (as well as thinkers and a substantial fringe of the general public) have gotten lost at one point or another, this collection looks at the legacy of Kubrick's films in the 21st century. The main avenues investigated are as follows: a look at Kubrick's influence on his most illustrious followers (Paul Thomas Anderson, the Coen Brothers, Christopher Nolan, Ridley Scott, and Lars von Trier, to name a few); Kubrick in critical reception; Kubrick in stylistic (camera movements, set designs, music), thematic (artificial intelligence, new frontiers- large and small), aesthetic (the question of genre, pastiche,

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stereoscopy) and political terms (paranoia, democracy and secret societies, conspiracy theories). The contributions coalesce around the concept of a Kubrickian substrate, rich and complex, which permeates our Western cultural landscape very much to this day, informing and sometimes announcing/reflecting it in twisted ways, 21 years after the director's death.

"A thorough and robust reassessment of the auteur figure in the age of global cinema"--Provided by publisher.

Russian Critics on the Cinema of Glasnost gathers together 23 essays written by some of Russia's most astute commentators of film and culture. Written

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during the 1980s and published in English for the first time, this collection includes reviews of films such as Little Vera and Taxi Blues, which were critically hailed in the West. Their comments not only illuminate important aspects of Russian filmmaking during this decade: as importantly, they capture a sense of a society in flux during the waning years of Communism, as well as the larger context within which Glasnost cinema and culture developed. This collection provides insight into the successes and shortcomings of Glasnost, as captured in film, for a Western audience.

David Lynch: Interviews is the first survey of conversations with the director covering the broad

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spectrum of his artistic activities throughout his career, including, filmmaking, painting, music production, and furniture design. It also registers the intense international interest in Lynch's work, with interviews from French and Spanish sources translated here for the first time.

Moscow Believes in Tears

Figures of Paradox

Film and Faith

Fathers and Sons in Soviet and Post-Soviet Film

A Companion to Russian Cinema

Russian Critics on the Cinema of Glasnost

Exploring Mamardashvili's extensive philosophical

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output, as well as a range of recent Russian films, Alyssa DeBlasio reveals the intellectual affinities amongst directors of the Mamardashvili generation - including Alexander Sokurov, Andrey Zvyagintsev and Alexei Balabanov.

One of the last representatives of a brand of serious, high-art cinema, Alexander Sokurov has produced a massive oeuvre exploring issues such as history, power, memory, kinship, death, the human soul, and the responsibility of the artist. Through contextualization and close readings of each of his feature fiction films (broaching many of his

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documentaries in the process), this volume unearths a vision of Sokurov's films as equally mournful and passionate, intellectual, and sensual, and also identifies in them a powerful, if discursively repressed, queer sensitivity, alongside a pattern of tensions and paradoxes. This book thus offers new keys to understand the lasting and ever-renewed appeal of the Russian director's Janus-like and surprisingly dynamic cinema – a deeply original and complex body of work in dialogue with the past, the present and the future.

Explores the influence of the Faust legend on drama

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and film from the sixteenth century to the contemporary era.

Studies the work of Russian motion picture director Aleksandr Sokurov, covering his documentaries, early films and literary adaptations, his trilogy on leaders, and "Russian Ark."

The Borders of Russian Cinema, Its Crossing, and Identity Manifestation in Modern Europe. Films by Andrei Trakovsky and Alexander Sokurov

*Revisiting the Past in Museums and at Historic Sites
Contemporary Russian Cinema
Transcendental Style in Film*

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*Tarkovsky, Bergman, Sokurov, Kubrick, and Wong
Kar-wai*

A Filmmaker's Legacy

Cinema in Central Asia is the first comprehensive and up-to-date account of the cinema of Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan and Uzbekistan from its origins to the present day. Bringing together specialists from Central Asia, Russia, Europe and the United States, this companion to the cinema of the region combines serious scholarly study with practical accessibility to construct an historical narrative, discuss aspects of film production and consider the impact of film. The book also offers a

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deeper understanding of Central Asian culture that is invaluable with the geopolitical and economic emergence of this exciting region. The book opens with a broad history, paying particular attention to the emergence and expansion of the film industry, competing visions of nationalism and distinct phases of the post-Soviet film experience. A series of incisive articles written by specialists on Central Asian film follows. They explain early film institutions and themes, the impact of the Second World War, expressions of identity and protest during the Soviet era, as well as regional variations of post-Soviet filmmaking and political involvement. The

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final section comprises biographical and filmographical entries on the principal figures of Central Asian cinema that offer a much-needed reference for scholars and filmgoers.

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