

Andrei Tarkovsky
Elements of Cinema

ROBERT BIRD

Andrei Tarkovsky Elements Of Cinema

Matilda Mroz



Andrei Tarkovsky Elements Of Cinema:

Andrei Tarkovsky Robert Bird, 2008-04-15 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

Andrei Tarkovsky's Poetics of Cinema Thomas Redwood, 2010-05-11 If you look for a meaning you'll miss everything that happens Almost twenty five years after the death of Andrei Tarkovsky the mystery of his films remains alive and well Recent years have witnessed an ever increasing number of film theorists critics and philosophers taking up the challenge to decipher what these films actually mean But what do these films actually show us In this study Thomas Redwood undertakes a close formal analysis of Tarkovsky's later films Charting the stylistic and narrative innovations in *Mirror* *Stalker* *Nostalghia* and *The Sacrifice* Redwood succeeds in shedding new light on these celebrated but often misunderstood masterpieces of narrative film Tarkovsky is revealed here both as a cinematic thinker and as an artistic practitioner a filmmaker of immense poetic significance for the history of cinema

Andrei Tarkovsky's Sounding Cinema Tobias Pontara, 2019-12-11 Andrei Tarkovsky's *Sounding Cinema* adds a new dimension to our understanding and appreciation of the work of Russian director Andrei Tarkovsky 1932-1986 through an exploration of the presence of music and sound in his films The first comprehensive study in English concentrating on the soundtrack in Tarkovsky's cinema this book reveals how Tarkovsky's use of electronic music electronically manipulated sound traditional folk songs and fragments of canonized works of Western art music plays into the philosophical existential and ethical themes recurring throughout his work Exploring the multilayered relationship between music sound film image and narrative space Pontara provides penetrating and innovative close readings of *Solaris* 1972 *Mirror* 1975 *Stalker* 1979 *Nostalghia* 1983 and *The Sacrifice* 1986 and in turn deeply enriches critical understanding of Tarkovsky's films and their relation to the broader traditions of European art cinema An excellent resource for scholars researchers and students interested in European art cinema and the role of music in film as well as for film aficionados interested in Tarkovsky's work

The Cinema of Tarkovsky Nariman Skakov, 2012-01-30 The phenomenon of time was a central preoccupation of Tarkovsky throughout his career His films present visions of time by temporal means that is in time Tarkovsky does not represent time through coherent argument Nariman Skakov proposes rather he presents it and the viewer experiences the argument This book explores the phenomenon of spatio-temporal lapse in Tarkovsky's cinema from *Ivan's Childhood* 1962 to *Sacrifice* 1986 Dreams visions mirages memories revelations reveries and delusions are phenomena which present alternative spatio-temporal patterns they disrupt the linear progression of events and create narrative discontinuity Each chapter is dedicated to the discussion of one of Tarkovsky's seven feature films and in each one of these phenomena functions as a refrain Skakov discusses the influence of the flow of and lapses in space and time on the viewer's perception of the Tarkovskian cinematic universe He opens and closes his original and fascinating book on Tarkovsky's

cinema by focusing on the phenomenon of time that is discussed extensively by the filmmaker in his main theoretical treatise *Sculpting in Time* as well as in a number of interviews and public lectures The Cinema of Poetry P. Adams Sitney, 2015

Informed by the criticism of iconic filmmaker Pier Pasolini *The Cinema of Poetry* offers spirited explorations of poetry's influence on classic films by Dimitri Kirsanoff Ingmar Bergman and Andrey Tarkovsky It also highlights how avant garde films made by Joseph Cornell Lawrence Jordan Jerome Hiler Gregory Markopoulos and others found rich unexpected sources of inspiration in a diverse group of poets that includes Stéphane Mallarmé Emily Dickinson H D Ezra Pound Robert Duncan John Ashbery and Aeschylus Written with verve and panache it represents the culmination of P Adams Sitney's career long fascination with the intersection of poetry film and the avant garde *Temporality and Film Analysis* Matilda Mroz, 2013-08-12 This book traces the operation of duration in cinema and argues that temporality should be a central concern of film scholarship It explores the concepts of duration and rhythm resonance and uncertainty affect sense and texture to bring a fresh perspective *Indefinite Visions* Martine Beugnet, 2017-07-07 Moving image culture seems to privilege the instantly identifiable the recognizable face the well timed stunt the perfectly synchronized line of dialogue Yet perfect in focus visibility does not come naturally to the moving image and if there is one visual effect the eye of the camera can record better than the human eye it is blur Looking beyond popular media to works of experimental cinema and video art this groundbreaking collection addresses the aesthetics and politics of moving images in states of decay distortion indistinctness and fragmentation A range of international scholars examines what is at stake in these images sometimes radical foregrounding of materiality and mediation or of evanescence and spectrality as well as their challenging of the dominant position accorded to legible images How have artists and filmmakers rendered the indefinite image and what questions does it pose With a range of approaches from aesthetics to phenomenology to production studies the authors in this volume investigate techniques themes and concepts that emerge from this wilful excavation of the moving image's material base

Positioning Art Cinema Geoff King, 2019-01-24 Art cinema occupies a space in the film landscape that is accorded a particular kind of value From films that claim the status of harsh realism to others which embody aspects of the tradition of modernism or the poetic art cinema encompasses a variety of work from across the globe But how is art cinema positioned in the film marketplace or by critics and in academic analysis Exactly what kinds of cultural value are attributed to films of this type and how can this be explained This book offers a unique analysis of how such processes work including the broader cultural basis of the appeal of art cinema to particular audiences Geoff King argues that there is no single definition of art cinema but a number of distinct and recurrent tendencies are identified At one end of the spectrum are films accorded the most heavyweight status offering the greatest challenges to viewers Others mix aspects of art cinema with more accessible dimensions such as uses of popular genre frameworks and exploitation elements involving explicit sex and violence Including case studies of key figures such as Michael Haneke Pedro Almodóvar and Jean Pierre and Luc Dardenne this is a crucial

contribution to understanding both art cinema itself and the discourses through which its value is established *Ecstatic Consumption* Pavlina Radia, 2016-12-14 While modernity aspired to fix radical alienation through aesthetics by assigning an ethical value to narratives contemporary literature and the arts are no longer immune to the impact of commodity culture amplified by globalization In the world of commodity corporate logic and cyborgs the very notion of identity is frequently turned into a spectacle Yet it is also simultaneously mobilized by the search for what Jean Baudrillard describes as the ecstatic form that materializes aesthetics *Ecstatic Consumption* The *Spectacle of Global Dystopia* in Contemporary American Literature investigates not only how these transformations affect gender racial and class relations as well as how they impact the representation of historical events Pop culture media and discourses of multiculturalism both important venues of and vehicles for globalization have had an extensive effect on contemporary writers like Don DeLillo Marge Piercy and Jane Smiley as have the discourses of terrorism and assimilation on the works of Diana Abu Jaber Chang Rae Lee Shalom Auslander and Alissa Torres As the works of these authors show the tendency to unify the world as a global village has been frequently complicit in perpetuating oppressive neo colonial ideologies As these writers reveal literature no longer provides a solid cure for the somnambulist culture of instant gratification On the global stage the body becomes the ultimate commodity the fetish of ecstatic consumption as it is persistently mobilized by the search for ecstatic avatar anti forms Whether these forms provide an escape into a utopian space or further enhance the dystopian ecstasy is a crucial query framing this book As it shows the works of DeLillo Smiley Piercy Abu Jaber Lee Auslander and Torres provide important and challenging commentaries on the ecstatic gaze of global dystopia particularly its appetite for alterity and the tragic often disguised as interchangeable metaphors of Otherness fear anxiety terror pain and pleasure titillation exoticism and ecstasy Consequently the book sheds light on the ways in which the culture of spectacle is ever evolving manipulating and affecting the global dependence on the ecstasy of consumption and its many different forms *Culture on Two Wheels* Jeremy Withers, Daniel P. Shea, 2016-07-01 Bicycles have more cultural identities than many realize functioning not only as literal vehicles in a text but also as vehicles for that text s themes ideas and critiques In the late nineteenth century the bicycle was seen as a way for the wealthy urban elite to reconnect with nature and for women to gain a measure of personal freedom while during World War II it became a utilitarian tool of the French Resistance and in 1970s China stood for wealth and modernization Lately it has functioned variously as the favored ideological steed of environmentalists a means of community bonding and aesthetic self expression in hip hop and the ride of choice for bike messenger idolizing urban hipsters *Culture on Two Wheels* analyzes the shifting cultural significance of the bicycle by examining its appearances in literary musical and cinematic works spanning three continents and more than 125 years of history Bringing together essays by a variety of cyclists and scholars with myriad angles of approach this collection highlights the bicycle s flexibility as a signifier and analyzes the appearance of bicycles in canonical and well known texts such as Samuel Beckett s modernist novel *Molloy* the Oscar winning film *Breaking*

Away and various Stephen King novels and stories as well as in lesser known but equally significant texts such as the celebrated Russian director Andrei Tarkovsky's film *Sacrifice* and Elizabeth Robins Pennell's nineteenth century travelogue *A Canterbury Pilgrimage* the latter of which traces the route of Chaucer's pilgrims via bicycle Listen to an interview with the author

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