



Michelangelo Antonioni A Guide To References And Resources Reference Publication In Film

Marion Weiss



Michelangelo Antonioni A Guide To References And Resources Reference Publication In Film:

Michelangelo Antonioni, a Guide to Reference and Resources Ted Perry, René Prieto, 1986 Film – An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässige Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

Bibliographie der Filmbibliographien Hans Jürgen Wulff, Karl-Dietmar Möller-Nass, Jan-Christopher Horak, 1987

Choice, 1987 **Subject Guide to Books in Print**, 1975 *Bibliographic Guide to Theatre Arts* New York Public Library. Research Libraries, 1985 **Film Study** Frank Manchel, 1990 The four volumes of Film Study include a fresh approach to each of the basic categories in the original edition Volume three draws on the history of film *National Union Catalog*, 1979 Includes entries for maps and atlases **Performing Arts Books, 1876-1981**, 1981 *Catalogue of the Public Archives Library* Public Archives of Canada. Library, 1979 **Bibliographical bulletin**, 1987 Jahresbibliographie Massenkommunikation, 1986 Forthcoming Books Rose Arny, 1987 **Bollettino delle opere moderne straniere acquistate dalle biblioteche pubbliche governative del regno d'Italia** Biblioteca nazionale centrale Vittorio Emanuele, Biblioteca nazionale centrale di Roma, 1990 *Bollettino delle opere moderne straniere*, 1985 Luchino Visconti Elaine Mancini, 1986 *Ernst Lubitsch : a guide to references and resources* Robert Carringer, Barry Sabath, 1978

Antonioni, Or, The Surface of the World Seymour Chatman, 1985-11-03 Michelangelo Antonioni is one of the great visual artists of the cinema The central and distinguishing strength of Antonioni's mature films Seymour Chatman argues is narration by a kind of visual minimalism by an intense concentration on the sheer appearance of things and a rejection of explanatory dialogue Though traditional audiences have balked at the opacity of Antonioni's films it is precisely their rendered surface that is so eloquent once one learns to read it Not despite but through their silences the films show a deep concern with the motives perceptions and vicissitudes of the emotional life This study covers films not dealt with in any other book on the great director including *Il mistero di Obertwald* 1980 and *Identificazione di una donna* 1982 which have not yet been seen in the U S Its coverage of the early documentaries and features when Antonioni was forging his new and original stylistic language is especially full In a free ranging analysis of the evolution of Antonioni's style that quotes liberally from Antonioni's own highly articulate writings and interviews Chatman shows how difficult it was for the filmmaker to liberate his art from the conventional means of rendering narrative especially dialogue conventional sound effects and commentative music From his first efforts to his triumphant achievements in the tetralogy of *L'avventura* *L'eclisse* and *Il deserto rosso* Antonioni's acute sensibility struggled to achieve the mastery that has won him a secure place in film history Chatman's study is the only complete account of Antonioni's work available in English Its novel visual approach to the films will attract not only film scholars but also readers interested in painting and architecture both important elements of Antonioni's work

Martin Scorsese Marion Weiss, 1987 **Alfred Hitchcock** Jane Sloan, 1993 This reference guide on Alfred Hitchcock includes a biographical sketch critical overview chronological listing of films annotated bibliography of criticism chronological listing of his writings and other non directional work annotated listing of archival sources and a listing of films

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