



Luis Bunuel

Peter William Evans, Isabel Santaolalla



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Luis Bunuel Peter William Evans, Isabel Santaolalla, 2019-07-25 This text ranges widely over key films and moments from stages of Luis Bunuel's career. It locates and re-appraises Bunuel's films with particular emphasis on the national cinemas and varied cultures with which he was identified.

A Companion to Luis Buñuel Rob Stone, Julián Daniel Gutiérrez-Albilla, 2013-02-12 A Companion to Luis Buñuel presents a collection of critical readings by many of the foremost film scholars that examines and reassesses myriad facets of world renowned filmmaker Luis Buñuel's life works and cinematic themes. A collection of critical readings that examine and reassess the controversial filmmaker's life works and cinematic themes. Features readings from several of the most highly regarded experts on the cinema of Buñuel. Includes a multidisciplinary range of approaches from experts in film studies, Hispanic studies, Surrealism and theoretical concepts such as those of Gilles Deleuze. Presents a previously unpublished interview with Luis Buñuel's son Juan Luis Buñuel.

Luis Bunuel Raymond Durnat, 1964

Luis Buñuel Jo Evans, Breixo Viejo, 2019-10-31 Luis Buñuel: A Life in Letters provides access for the first time to an annotated English language version of around 750 of the most important and most widely relevant of these letters. Buñuel (1900-1983) came to international attention with his first films *Un Chien Andalou* with Dalí (1929) and *Le grand or* (1930) two surprisingly avant-garde productions that established his position as the undisputed master of Surrealist filmmaking. He went on to make 30 full-length features in France, the US and Mexico and consolidated his international reputation with a Palme d'Or for *Viridiana* in 1961 and an Academy Award in 1973 for *The Discreet Charm of the Bourgeoisie*. He corresponded with some of the most famous writers, directors, actors and artists of his generation and the list of these correspondents reads like a roll call of major twentieth-century cultural icons: Fellini, Truffaut, Vigo, Aragon, Dalí, Unik and yet none of this material has been accessible outside specialist archives and a very small number of publications in Spanish and French.

My Last Sigh Luis Bunuel, 2013-03-26 A provocative memoir from Luis Buñuel, the Academy Award-winning creator of some of modern cinema's most important films from *Un Chien Andalou* to *The Discreet Charm of the Bourgeoisie*. Luis Buñuel's films have the power to shock, inspire and reinvent our world. Now in a memoir that carries all the surrealism and subversion of his cinema, Buñuel turns his artistic gaze inward. In swift and generous prose, Buñuel traces the surprising contours of his life from the Good Friday drumbeats of his childhood to the dreams that inspired his most famous films to his turbulent friendships with Federico García Lorca and Salvador Dalí. His personal narratives also encompass the pressing political issues of his time, many of which still haunt us today: the specter of fascism, the culture wars, the nuclear bomb. Filled with film trivia framed by Buñuel's intellect and wit, this is essential reading for fans of cinema and for anyone who has ever wanted to see the world through a surrealist's eyes.

Luis Buñuel Román Gubern, Paul Hammond, 2012-01-04 The turbulent years of the 1930s were of profound importance in the life of Spanish film director Luis Buñuel (1900-1983). He joined the Surrealist movement in 1929 but by 1932 had renounced it and embraced Communism.

During the Spanish Civil War 1936-39 he played an integral role in disseminating film propaganda in Paris for the Spanish Republican cause. Luis Buñuel's *The Red Years* (1929-1939) investigates Buñuel's commitment to making the politicized documentary *Land without Bread* (1933) and his key role as an executive producer at Filmfono in Madrid where he was responsible in 1935-36 for making four commercial features that prefigure his work in Mexico after 1946. As for the republics of France and Spain between which Buñuel shuttled during the 1930s, these became equally embattled as left and right totalitarianisms fought to wrest political power away from a debilitated capitalism. Where it exists, the literature on this crucial decade of the film director's life is scant and relies on Buñuel's own self-interested accounts of that complex period. Román Gubern and Paul Hammond have undertaken extensive archival research in Europe and the United States and evaluated Buñuel's accounts and those of historians and film writers to achieve a portrait of Buñuel's Red Years that abounds in new information.

A Companion to Luis Buñuel Gwynne Edwards, 2005. Luis Buñuel (1900-1983) was one of the truly great film makers of the twentieth century. Shaped by a repressive Jesuit education and a bourgeois family background, he reacted against both, escaped to Paris and was soon embraced by André Breton's official surrealist group. His early films are his most aggressive and shocking: the slicing of the eyeball in *Un Chien andalou* (1929), one of the most memorable episodes in the history of cinema. *The Forgotten Ones* (1950) and *He* (1952), made in Mexico, were followed from 1960 in Spain and France by the films for which he is best known: *Viridiana* (1961), *Belle de jour* (1966), *Tristana* (1970), *The Discreet Charm of the Bourgeoisie* (1972) and *That Obscure Object of Desire* (1977). Gwynne Edwards analyses the films in the context of Buñuel's personal obsessions: sex, bourgeois values and religion, suggesting that the film maker experienced a degree of sexual inhibition surprising in a surrealist. GWYNNE EDWARDS is Professor of Spanish at the University of Wales Aberystwyth.

An Unspeakable Betrayal Luis Buñuel, 2002-05-17. This collection proceeds chronologically from poetry and short stories written in Buñuel's youth in Spain to an essay written in 1980, not long before his death. **Luis Buñuel. [With**

Illustrations.] Carlos REBOLLEDO, 1964. **My Last Breath** Luis Buñuel, 1984. *Objects of Desire* Luis Buñuel, José de la Colina, Tomás Pérez Turrent, Tomás Pérez Turrent, 1992. From 1975 to 1977 Buñuel agreed to undertake a film by film examination of his life and work through a series of interviews conducted with two old friends. This is revised and edited by the author himself just before his death. **Luis Buñuel** Francisco Aranda, 1976-04-21. Luis Buñuel Peter William

Evans, Isabel Santaolalla, 2019-07-25. This text ranges widely over key films and moments from stages of Luis Buñuel's career. It locates and re-appraises Buñuel's films with particular emphasis on the national cinemas and varied cultures with which he was identified. **Buñuel's The Discreet Charm of the Bourgeoisie** Marsha Kinder, 1999-01-28. A study of Luis Buñuel's

Oscar-winning masterpiece *The Discreet Charm of the Bourgeoisie*. **The Discreet Art of Luis Buñuel** Gwynne Edwards, 1982. A detailed interpretation of nine of the Spanish director's films focuses on the style, technique and themes of his work. *Diversions of Pleasure* Paul Sandro, 1987. *Luis Buñuel* Luis Buñuel, 1977? **A Search for Belonging** Marc

Ripley, 2017-11-28 As one of the foremost Spanish directors of all time Luis Buñuel's filmography has been the subject of innumerable studies. Despite the fact that the twenty films he made in Mexico between 1947 and 1965 represent the most prolific stage of his career as a filmmaker, these have remained relatively neglected in writing on Buñuel and his work. This book focuses on nine of the director's films made in Mexico in order to show that a concerted focus on space, an important aspect of the films' narratives that is often intimated by scholars yet rarely developed, can unlock new philosophical meaning in this rich body of work. Although in recent years Buñuel's Mexican films have begun to enjoy a greater presence in criticism, on the director they are often segregated according to their perceived critical value, effectively creating two substrands of work: the independent movies and the studio potboilers. The interdisciplinary approach of this book unites the two, focusing on films such as *Los olvidados*, *Nazarín* and *El ángel exterminador* alongside *La Mort en ce jardin*, *The Young One* and *Simón del desierto* among others. In doing so, it avoids the tropes most often associated with Buñuel's cinema: surrealism, Catholicism, the derision of the bourgeoisie, and the approach most often invoked in analysis of these themes: psychoanalysis. Instead, this book takes inspiration from the fields of human geography, anthropology, and philosophy, applying these to film-focused readings of Buñuel's Mexican cinema to argue that ultimately these films depict an overriding sense of placelessness, overtly or subliminally enacting a search for belonging that forces the viewer to question what it means to be in place.

The Films of Luis Buñuel Peter William Evans, 1995 Uniquely, the book offers an extended analysis of Buñuel's films in the context of contemporary debates in film studies, focusing in particular on questions of subjectivity and desire. Throughout, Buñuel's films are viewed as both the brilliant, subversive expressions of the director's fantasies and obsessions and as reflections of wider cultural norms and preoccupations. Making use of psychoanalysis and gender theory, Peter Evans explores Buñuel's characteristic thematics of transgression and his status as exile or outsider.

Luis Buñuel Raymond Durgnat, 1968

Luis Bunuel Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Luis Bunuel**," compiled by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound affect our existence. Throughout this critique, we will delve to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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