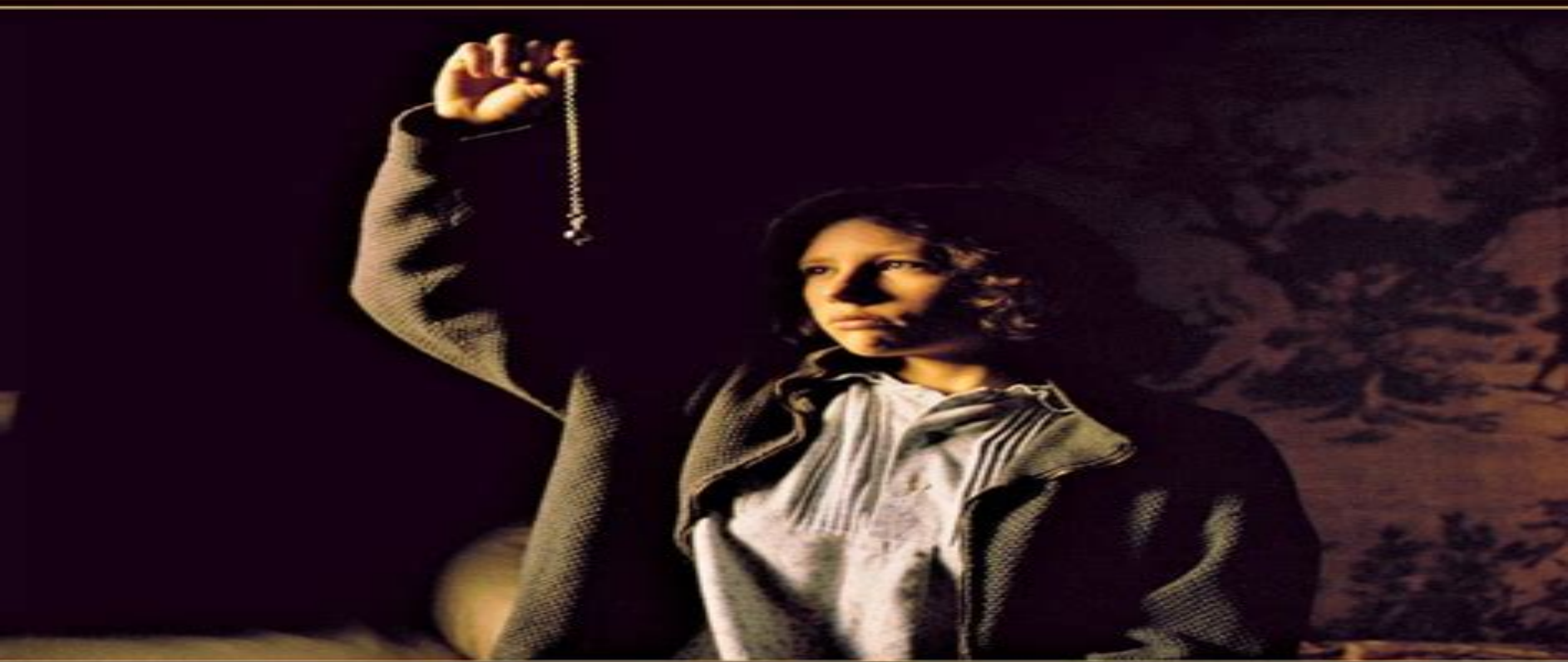


THE CINEMA OF VÍCTOR ERICE



An Open Window

REVISED EDITION
Edited by Linda C. Ehrlich

Open Window The Cinema Of Victor Erice

Christopher Neame



Open Window The Cinema Of Victor Erice:

An Open Window Linda Channah Ehrlich, 2000 The first book in English exclusively devoted to an analysis of the films of one of Spain's most important film directors Victor Erice Drawing on original essays reprints and new translations from an international group of writers this anthology will help open a window into a deeper appreciation of Erice's three haunting feature length films

The Cinema of Víctor Erice Linda C. Ehrlich, 2007 This anthology examines the aesthetic historical and sociological forces at work in Victor Erice's films and includes an extensive interview with the director This broad array of writings provides insight into not only three unforgettable films but also into 20th century Spain

The Cinema of Víctor Erice Linda C. Ehrlich, 2007-02-01 To coincide with the recent DVD release of *The Spirit of the Beehive* this paperback collection of essays focuses on the work of acclaimed Spanish director Victor Erice Originally published in hardcover under the title *An Open Window* this expanded edition draws on original essays reprints and new translations from an international group of writers New to this edition are four essays from noted film scholars including editor Linda C Ehrlich as well as three added essays from the filmmaker himself Both the original and new material provide a deeper appreciation of Erice's three feature length films *The Spirit of the Beehive* *El espíritu de la colmena* 1973 *El Sur* 1982 and *Dream of Light* aka *The Quince Tree Sun* *El sol del membrillo* 1992 as well as his shorter works including his most recent accomplishment *La morte rouge* 2006 This anthology examines the aesthetic historical and sociological forces at work in Erice's films and includes an extensive interview with the director This broad array of writings provides insight into not only three unforgettable films but also into twentieth century Spanish society as well as world cinema

The Cinema of Víctor Erice *An Open Window* will serve as an important resource to measure the career of this director who along with Buñuel Saura and Almodóvar has helped show the world the creative range of Spanish cinema With additional essays translations and illustrations this paperback edition explores new avenues of expression pursued by one of the most poetic of modern filmmakers

Film, Art, New Media: Museum Without Walls? Angela Dalle Vacche, 2012-06-12 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 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 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 *Spanishness in the Spanish Novel and Cinema of the 20th - 21st Century* Cristina Sánchez-Conejero, 2009-10-02 Spanishness in the Spanish Novel and Cinema of the 20th 21st Century is an exploration of the general concept of Spanishness as all things related to Spain specifically as the multiple meanings of Spanishness and the different ways of being Spanish are depicted in 20th 21st century literary and cinematic fiction of Spain This book also represents a call for a re evaluation of what being Spanish means not just in post Franco Spain but also in the Spain of the new millennium The reader will find treatments of some of the crucial themes in Spanish culture such as immigration nationalisms and affiliation with the European Union as well as many others of contemporary relevance such as time memory and women studies that defy exclusivist and clear cut single notions of Spanishness These explorations will help contextualize what it means to be Spanish in present day Spain and in the light of globalization while also dissipating stereotypical notions of Spain and Spanishness Word and Image in Japanese Cinema Dennis Washburn, Carole Cavanaugh, 2001 Word and Image in Japanese Cinema examines the complex relationship between the temporal order of linguistic narrative and the spatiality of visual spectacle a dynamic that has played an important role in much of Japanese film The tension between the controlling order of words and the liberating fragmentation of images has been an important force that has shaped modern culture in Japan and that has also determined the evolution of its cinema In exploring the rift between word and image the essays in this volume clarify the cultural imperatives that Japanese cinema reflects as well as the ways in which the dialectic of word and image has informed the understanding and critical reception of Japanese cinema in the West **Designing for the Movies** Laurence Irving, 2005 Irving s time in Hollywood marked the end of the silent film years and these memoirs depict the effect on the industry with astute and penetrating portraits of those who felt the change dramatically Anyone with even the slightest interest in the history of filmmaking and its early characters will not want to miss this insightful account **BOOK JACKET** **Showing Off!** Jorella Andrews, 2014-07-31 Drawing on art media and phenomenological sources Showing Off A Philosophy of Image challenges much recent thought by proposing a fundamentally positive relationship between visuality and the ethical In philosophy cultural studies and art relationships between visuality and the ethical are usually theorized in negative terms according to the dyadic logics of seeing on the one hand and being seen on the other Here agency and power are assumed to operate either on the side of those who see or on the side of those who control the means by which people and things enter into visibility To be seen by contrast when it occurs outside of those parameters of control is to be at a disadvantage hence for instance contemporary theorist Peggy Phelan s rejection of the idea central to activist practices of the 1970 s and 80 s that projects of political emancipation must be intertwined with and are dependent on processes of making oneself visible Acknowledgment of the vulnerability of visibility also underlies the realities of life lived within increasingly pervasive systems of imposed and self imposed surveillance and apparently confident public performances of visual self display Showing Off A Philosophy of Image is written against the backdrop of these

phenomena positions and concerns but asks what happens to our debates about visibility when a third term that of self showing is brought into play Indeed it proposes a fundamentally positive relationship between visuality and the ethical one primarily rooted not in acts of open and non oppressive seeing or spectating as might be expected but rather in our capacity to inhabit both the risks and the possibilities of our own visible being In other words this book maintains that the proper site of generosity and agency within any visual encounter is located not on the side of sight but on that of self showing or showing off

Art Book News Annual, volume 4: 2008 *Art Book News Annual, volume 4: 2008* , **Antonio López García's**
Everyday Urban Worlds Benjamin Fraser, 2014-08-26 Antonio López García's *Everyday Urban Worlds* A Philosophy of Painting is the first book to give the famed Spanish artist the critical attention he deserves Born in Tomelloso in 1936 and still living in the Spanish capital today Antonio López has long cultivated a reputation for impressive urban scenes but it is urban time that is his real subject Going far beyond mere artist biography Benjamin Fraser explores the relevance of multiple disciplines to an understanding of the painter's large scale canvasses Weaving selected images together with their urban referents and without ever straying too far from discussion of the painter's oeuvre method and reception by critics Fraser pulls from disciplines as varied as philosophy history Spanish literature and film cultural studies urban geography architecture and city planning in his analyses The book begins at ground level with one of the artist's most recognizable images the Gran Vía which captures the urban project that sought to establish Madrid as an emblem of modernity Here discussion of the artist's chosen painting style one that has been referred to as a hyperrealism is integrated with the central street's history the capital's famous literary figures and its filmic representations setting up the philosophical perspective toward which the book gradually develops Chapter two rises in altitude to focus on Madrid desde Torres Blancas an urban image painted from the vantage point provided by an iconic high rise in the north central area of the city Discussion of the Spanish capital's northward expansion complements a broad view of the artist's push into representations of landscape and allows for the exploration of themes such as political conflict social inequality and the accelerated cultural change of an increasingly mobile nation during the 1960s Chapter three views Madrid desde la torre de bomberos de Vallecas and signals a turn toward political philosophy Here the size of the artist's image itself foregrounds questions of scale which Fraser paints in broad strokes as he blends discussions of artistry with the turbulent history of one of Madrid's outlying districts and a continued focus on urban development and its literary and filmic resonance Antonio López García's *Everyday Urban Worlds* also includes an artist timeline a concise introduction and an epilogue centering on the artist's role in the Spanish film *El sol del membrillo* The book's clear style and comprehensive endnotes make it appropriate for both general readers and specialists alike

The Films of Steven Spielberg Charles L. P. Silet, 2002 Silet English Iowa State U collects critical and scholarly explorations of the works of Steven Spielberg that have previously appeared in journals and books The majority of the contributions are roughly contemporaneous with the film discussed and they are arranged in chronological order The

papers consider ten of Spielberg's films from Jaws to Saving Private Ryan

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Film - An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig 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

Yamamba Rebecca Copeland, Linda C. Ehrlich, 2021-06-22 Women Magic Wisdom Explore a Japanese myth through the words and images of key scholars and artists Alluring nurturing dangerous and vulnerable the yamamba or Japanese mountain witch has intrigued audiences for centuries What is it about the fusion of mountains with the solitary old woman that produces such an enigmatic figure And why does she still call to us in this modern scientific era Co editors Rebecca Copeland and Linda C Ehrlich first met the yamamba in the powerful short story The Smile of the Mountain Witch by acclaimed woman writer Iba Minako The story revealed the compelling way creative women can take charge of misogynistic tropes invert them and use them to tell new stories of female empowerment This unique collection represents the creative and surprising ways artists and scholars from North America and Japan have encountered the yamamba

The Bloomsbury Companion to Religion and Film William L. Blizек, 2013-01-17 Originally published as the The Continuum Companion to Religion and Film this Companion offers the definitive guide to study in this growing area Now available in paperback the Bloomsbury Companion to Religion and Film covers all the most pressing and important themes and categories in the field areas that have continued to attract interest historically as well as topics that have emerged more recently as active areas of research Twenty nine specifically commissioned essays from a team of experts reveal where important work continues to be done in the field and provide a map of this evolving research area Featuring chapters on methodology religions of the world and popular religious themes as well as an extensive bibliography and filmography this is the essential tool for anyone with an interest in the intersection between religion and film

Rungs on a Ladder Christopher Neame, 2003-06-24 Rungs on a Ladder looks at part of the movie industry from a unique perspective Christopher Neame son of director Ronald Neame started his career in the early 1960s at the very bottom but determinedly made his way to the top Neame fondly recalls his learning years at Bray Studios and beyond Simply and often amusingly he recounts his days with Hammer Films and observes many of the characters both in front of and behind the camera names synonymous with those classic tales of Gothic horror director Terrence Fisher producers Anthony Hinds Michael Carreras and Anthony Nelson Keys screenwriter producer Jimmy Sangster and of course Peter Cushing and Christopher Lee Along the way he encounters those less obviously connected to Hammer like Joan Fontaine Joseph Cotten Norman Lloyd and Bette Davis Never the one to reserve his critical eye for others alone Neame willingly says mea culpa when deserved The book begins with his rude awakening to the string and sealing wax world of Dracula Prince of Darkness and follows his journey through sixteen subsequent productions including three Frankensteins The Devil Rides Out which American distributors thought was going to

be a Western and a couple of Mummy films Neame also shares stories of his participation in non genre ventures like Quatermass and the Pit The Anniversary Demons of the Mind and Fear in the Night Includes 16 pages of photos *A History of Horrors* Denis Meikle,2001-09-24 New in paperback Most critics historians and filmmakers agree that no single entity has had more influence over the genre of horror and fantasy film than Hammer Film Productions a small independent British film company This volume traces the life and spirit of the House of Hammer from its fledgling days of the late 1940s through its successes of the 1950s and 60s to its decline in the 1970s Paperback edition available 2001 **My Only Great Passion** Jean Drum,Dale D. Drum,2000-07-26 In an industry that celebrates extravagance and showmanship Danish film director Carl Th Dreyer was a rarity a man who guarded his privacy fiercely and believed that film provided a way to understand human nature by focusing on the individual person Best known for his 1928 film *The Passion of Joan of Arc* dominated by its emotionally harrowing close ups of Joan during her trial it was Dreyer who pioneered some of the seminal techniques of modern film techniques that would later be made famous by better known contemporaries such as Sergei Eisenstein and D W Griffith Now in *My Only Great Passion* the first full length English language biography of Dreyer Jean and Dale D Drum restore his reputation to its rightful place Based on extensive and exclusive interviews with both Dreyer and the people who worked with him including personal correspondence dating back to 1952 this biography provides the most comprehensive critical examination to date of both Dreyer s life and his approach to filmmaking A valuable resource for film critics and historians those in the film industry and university cinema departments as well as anyone with an interest in Danish art and culture *My Only Great Passion* provides long neglected insights into the man who first raised European film above the level of entertainment and placed it in the realm of art George Arliss Robert M. Fells,2004 By any reasonable expectation George Arliss should not have succeeded as a star either on stage or in film Yet he achieved a career enjoyed by very few in the performing arts An actor author playwright and filmmaker George Arliss won acclaim for his work first on the stage and then later most improbably as a Hollywood movie star His films achieved the rare distinction of being both artistic and financial successes Though he was neither young nor handsome Arliss found popular acclaim for his many historical characterizations such as Voltaire Nathan Rothschild Cardinal Richelieu and Benjamin Disraeli Robert Fells traces Arliss s life and times through his film work providing a thoroughly researched and entertaining view of one of the most important yet neglected figures in film history The book also reviews the actor s uneasy relationship with screenwriters his clashes with British film producer Michael Balcon his championing of young unknowns such as Bette Davis and James Cagney and his prosecution by the British Government during World War II It also includes a complete filmography and a selected stageography of Arliss s work Includes 20 photos Between the Bullets Michael Bliss,2002 Originally a Hong Kong based director John Woo is now considered one of the ten most successful directors working in American films receiving world wide attention for his highly stylized violence in films such as *The Killer* 1989 *Hard Boiled* 1992 *Face Off* 1997 and *Mission*

Impossible 2 2000 While Woo is widely regarded as a master action director scant attention has been paid to the manner in which Woo's films reflect the director's religious and ethical concerns Through an examination of representative films from the director's Hong Kong and American periods Michael Bliss demonstrates that Woo should be regarded as a predominantly religious director in whose films action is the vehicle by virtue of which a concern with spirituality is dramatized Contains a chapter on Chinese opera tradition as relates to Woo's films an exclusive interview with John Woo and a complete filmography *And the Stars Spoke Back* Frawley Becker, 2004 Becker reminiscences about his work on the sets and in the dressing rooms of Hollywood personalities providing glimpses into the private lives of a stellar array of actors and actresses Besides these and other stars Becker also discloses fascinating details of working with world famous directors John Huston William Wyler Nicholas Ray Anatole Litvak Ren Clement and Vittorio de Sica

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