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**Ingmar Bergman** - Jerry Vermilye - 2015-09-02

“He always is very, very close to the camera, and he is terribly inspiring. I don’t know what his magic is, but it is something that makes you want to give everything you have. He has respect for actors and for everybody. A bad director very often doesn’t have that respect.” Liv Ullman’s consummate director he was, one who knew the business, the strengths and weaknesses of actors and crews, the arrangement of the set, the framing of the camera, and all other particulars of the fine art of directing. This work presents Bergman’s life and work, beginning with his youth in Uppsala, Sweden, and covering his formative years, his development as an artist,
formative years, his development as an artist, brief synopsis for each of Bergman’s films is provided, with such information as producer, screenwriter, cinematographer, editor, art director, music sound credits, running time, casts, Bergman’s own comments, and the reactions of critics.

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**The Best Intentions** - Ingmar Bergman - 1993

In this original, extraordinarily moving, and highly personal novel, world-renowned stage and film director Ingmar Bergman goes back to the time of his parents and grandparents, to the years shortly before, during, and just after World War I. Set in the decade beginning in 1908, The Best Intentions is, ultimately, a love story on many different levels: a man and woman in love; parents and children; and love as miracle, that love which is overriding and, so often, inexplicable. Bergman was inspired to write this loosely biographical novel when he began rummaging through the voluminous family
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**European Directors and Their Films** - Bert Cardullo - 2012
In European Directors and Their Films: Essays on Cinema, Bert Cardullo offers readable analyses of some of the most important film artists and individual films of the last several decades. Beyond simple biographical capsules and plot summaries, these readings demonstrate with elegance and clarity what cinema means as well as shows, explaining how international moviemakers use the resources of the medium to pursue complex, significant human goals.

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**The Magic Lantern** - Ingmar Bergman - 1989
Ingmar Bergman, creator of such films as Wild
Strawberries, Scenes from a Marriage and Fanny
and Alexander turns his perceptive filmmaker's
eye on himself for a revealing portrait of his life
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**Ingmar Bergman** - Hubert I. Cohen - 1993
Swedish director Ingmar Bergman, born in 1918,
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Seventh Seal (1957), Persona (1966), Cries and
Whispers (1972), and Fanny and Alexander
(1982). Even now Bergman continues to work,
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his parents' courtship and marriage, which was
voted Best Film at the 1992 Cannes Festival. The
late Jean Renoir once observed that every film
auteur tells and retells essentially one story: his
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Drawing on the numerous interviews Bergman
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The Bergman Trilogy - Arthur Gibson - 1969

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Teaching Through the Ill Body - Marla Morris - 2008-01-01
This book raises questions around pedagogy and illness. Morris explores two large issues that run through the text. What does the ill body teach? What does the teacher do through the ill body?

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New York Magazine - - 1980-10-27
New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

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The Cinema of the Low Countries - Ernest Mathijs - 2004
Films from the Netherlands, Belgium and Luxembourg have long been regarded as isolated texts. The Cinema of the Low Countries points to the interconnectedness between these national cinemas from the point of view of genre, language and format, and their local and international importance by explicitly focusing on 24 key feature films and documentaries from the region. Building on each film's relationship with presents twenty-four specially commissioned essays that explore the particular significance and influence of a wide range of exemplary films. Covering the work of internationally acclaimed directors such as Joris Ivens, Henri Stock, Paul Verhoeven and the Dardenne Brothers and featuring the films Turkish Delight, The Vanishing, Daughters of Darkness, Rosetta, Soldiers of Orange and Man Bites Dog, this collection offers an original approach to the appreciation of a diverse and increasingly important regional cinema.

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**A Film Trilogy: Through a Glass Darkly** - Ingmar Bergman - 1967
"David, the father in Through a Glass Darkly, tortured by his daughter's madness and by his own fascination with it; Tomas, in The Communicants (Winter Light), the doubting priest who lacks the strength to abandon the corpse of his faith; Anna, in The Silence, left with no guidance but the demands of her body and the bitter disapproval of her dying sister"--Jacket.

**Genre-Busting Dark Comedies of the 1970s** - Wes D. Gehring - 2016-03-09
This examination of dark comedies of the 1970s focuses on films which concealed black humor behind a misleading genre label. All That Jazz (1979) is a musical about death—hardly Fred and Ginger territory. This masking goes beyond misnomer to a breaking of formula that director
Robert Altman called “anti-genre.” Altman’s MASH (1970) ridiculed the military establishment in general—the Vietnam War in particular—under the guise of a standard military service comedy. The picaresque Western Little Big Man (1970) turned the bluecoats vs. Indians formula upside-down—the audience roots for the Indians instead of the cavalry. The book covers 12 essential films, including Harold and Maude (1971), Slaughterhouse-Five (1972), One Flew Over the Cuckoo’s Nest (1975) and Being There (1979), with notes on A Clockwork Orange (1971). These films reveal a compounding complexity that reinforces the absurdity at the heart of dark comedy.

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Addresses the ways that theatre both shapes cross-cultural dialogue and is itself, in turn, shaped by those forces. Globalization may strike
Gonzalez “Certain Kinds of Dances Used among
moment, but it is truly as old as civilization: we
need only look to the ancient Silk Road linking
the Far East to the Mediterranean in order to
find some of the earliest recorded impacts of
people and goods crossing borders. Yet, in the
current cultural moment, tensions are high due
to increased migration, economic
unpredictability, complicated acts of local and
global terror, and heightened political divisions
all over the world. Thus globalization seems new
and a threat to our ways of life, to our nations,
and to our cultures. In what ways have theatre
practitioners, educators, and scholars worked to
support cross-cultural dialogue historically? And
in what ways might theatre embrace the
complexities and contradictions inherent in any
meaningful exchange? The essays in Theatre
Symposium, Volume 25 reflect on these
questions. Featured in Theatre Symposium,
Volume 25 “Theatre as Cultural Exchange: Stages
and Studios of Learning” by Anita

Them: An Initial Inquiry into Colonial Spanish
Encounters with the Areytos of the Taíno in
Puerto Rico” by E. Bert Wallace
“Gertrude Hoffmann’s Lawful Piracy: ‘A Vision of Salome’
and the Russian Season as Transatlantic
Production Impersonations” by Sunny Stalter-
Pace
“Greasing the Global: Princess Lotus
Blossom and the Fabrication of the ‘Orient’ to
Pitch Products in the American Medicine Show”
by Chase Bringardner
“Dismembering Tennessee Williams: The Global Context of Lee Breuer’s A
Streetcar Named Desire” by Daniel
Ciba
“Transformative Cross-Cultural Dialogue in
Prague: Americans Creating Czech History
Plays” by Karen Berman
“Finding Common
Ground: Lessac Training across Cultures” by
Erica Tobolski and Deborah A. Kinghorn

The Art of Caregiving in Fiction, Film, and Memoir - Jeffrey Berman - 2020-10-29
Bringing together the human story of care with
its representation in film, fiction and memoir,
this book combines an analysis of care narratives to inform and inspire ideas about this major role in life. Alongside analysis of narratives drawn from literature and film, the author sensitively interweaves the story of his wife's illness and care to illuminate perspectives on dealing with human decline. Examining texts from a diverse range of authors such as Leo Tolstoy, Edith Wharton and Alice Munro, and filmmakers such as Ingmar Bergman and Michael Haneke, it addresses questions such as why caregiving is a dangerous activity, the ethical problems of writing about caregiving, the challenges of reading about caregiving, and why caregiving is so important. It serves as a fire starter on the subject of how we can gain insight into the challenges and opportunities of caregiving through the creative arts.

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**Screening Modernism** - András Bálint Kovács - 2007
Casting fresh light on the renowned productions of auteurs like Antonioni, Fellini, and Bresson.
creative new ways to think about the historical important but lesser-known works, Screening Modernism is the first comprehensive study of European art cinema’s postwar heyday. Spanning from the 1950s to the 1970s, András Bálint Kovács’s encyclopedic work argues that cinematic modernism was not a unified movement with a handful of styles and themes but rather a stunning range of variations on the core principles of modern art. Illustrating how the concepts of modernism and the avant-garde variously manifest themselves in film, Kovács begins by tracing the emergence of art cinema as a historical category. He then explains the main formal characteristics of modern styles and forms as well as their intellectual foundation. Finally, drawing on modernist theory and philosophy along the way, he provides an innovative history of the evolution of modern European art cinema. Exploring not only modernism’s origins but also its stylistic, thematic, and cultural avatars, Screening Modernism ultimately lays out periods that comprise this golden age of film.

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Europe on Stage - Gunilla Anderman - 2017-03-22
For any play originating in a different culture and society to be favourably received in English translation, timing and other factors of reception are often as important as the purely linguistic aspects. This book focuses on the problems of reception and translation into English encountered by European playwrights now regularly staged at British theatres, such as Ibsen, Strindberg, Chekhov, Brecht, Anouilh, Lorca and Pirandello, among others. Introduced by discussions highlighting different approaches to translation in general and the difficulties inherent in the translation of drama in particular, the book concludes by looking at what is lost in translation and the means by which adaptions and new versions may help to restore the balance.
Best Actor winner, he's still feeling completely balance.

**Pictures at a Revolution** - Mark Harris - 2008-02-14

The epic human drama behind the making of the five movies nominated for Best Picture in 1967-Guess Who's Coming to Dinner, The Graduate, In the Heat of the Night, Doctor Doolittle, and Bonnie and Clyde-and through them, the larger story of the cultural revolution that transformed Hollywood, and America, forever It's the mid-1960s, and westerns, war movies and blockbuster musicals-Mary Poppins, The Sound of Music-dominate the box office. The Hollywood studio system, with its cartels of talent and its production code, is hanging strong, or so it would seem. Meanwhile, Warren Beatty wonders why his career isn't blooming after the success of his debut in Splendor in the Grass; Mike Nichols wonders if he still has a career after breaking up with Elaine May; and even though Sidney Poitier has just made history by becoming the first black Best Actor winner, he's still feeling completely cut off from opportunities other than the same "noble black man" role. And a young actor named Dustin Hoffman struggles to find any work at all.

By the Oscar ceremonies of the spring of 1968, when In the Heat of the Night wins the 1967 Academy Award for Best Picture, a cultural revolution has hit Hollywood with the force of a tsunami. The unprecedented violence and nihilism of fellow nominee Bonnie and Clyde has shocked old-guard reviewers but helped catapult Warren Beatty and Faye Dunaway into counterculture stardom and made the movie one of the year's biggest box-office successes. Just as unprecedented has been the run of nominee The Graduate, which launched first-time director Mike Nichols into a long and brilliant career in filmmaking, to say nothing of what it did for Dustin Hoffman, Simon and Garfunkel, and a generation of young people who knew that whatever their future was, it wasn't in plastics. Sidney Poitier has reprised the noble-black-man
and a bewitching storyteller's gift, Mark Harris's Who's Coming to Dinner and In the Heat of the Night, movies that showed in different ways both how far America had come on the subject of race in 1967 and how far it still had to go. What City of Nets did for Hollywood in the 1940s and Easy Riders, Raging Bulls for the 1970s, Pictures at a Revolution does for Hollywood and the cultural revolution of the 1960s. As we follow the progress of these five movies, we see an entire industry change and struggle and collapse and grow—we see careers made and ruined, studios born and destroyed, and the landscape of possibility altered beyond all recognition. We see some outsized personalities staking the bets of their lives on a few films that became iconic works that defined the generation—and other outsized personalities making equally large wagers that didn't pan out at all. The product of extraordinary and unprecedented access to the principals of all five films, married to twenty years' worth of insight covering the film industry

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years' worth of insight covering the film industry and a bewitching storyteller's gift, Mark Harris's Pictures at a Revolution is a bravura accomplishment, and a work that feels iconic itself.

**Tynan Letters** - Kathleen Tynan - 2012-02-29
The Letters of Kenneth Tynan- drama critic, talent snob, intellectual dandy, inveterate campaigner - provide a record of a soul: written between the ages of 11 and 53, they not only chart the extraordinary parabola of his career but show the constancy of his quest for grace, style and effortless wit.

**Jack Nicholson** - Robert Crane - 2012-06-22
Originally published as Jack Nicholson: Face to Face in 1975, Jack Nicholson: The Early Years is the first book written about the enigmatic star and the only one to have Nicholson's participation. In 1975 Nicholson was just becoming a household name in spite of having already starred in, written or produced 25 films including classics such as Easy Rider (1969), Five Easy Pieces (1970), The Last Detail (1973) and Chinatown (1974). To date, Nicholson has been nominated for twelve Academy Awards and won three, has garnered seven Golden Globe awards, and took home the American Film Institute's Life Achievement Award at the age of 57. Authors Robert Crane and Christopher Fryer interviewed Nicholson for what began as a thesis for a University of Southern California film class but which quickly morphed into a larger portrait of Nicholson's unique craft. Crane and Fryer conducted their interviews with Nicholson with
Chinatown (1974). To date, Nicholson has been seen himself, while also interviewing many of Nicholson's close friends and fellow filmmakers, including Dennis Hopper, Roger Corman, Hal Ashby, Ann-Margret, Robert Evans and Bruce Dern, providing a comprehensive profile of the actor's early years in the industry. The result is a true insider's look at Nicholson not only as a writer, director and actor, but also offers insights into a private man's private life. Jack Nicholson: The Early Years stands as a testament to his incredible success in Hollywood.

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several popular books of humor and satire

**Excelsior, You Fathead!** - Eugene B. Bergmann  
- 2006-01-01

Jean Shepherd (1921-1999) master humorist is best known for his creation *A Christmas Story* the popular movie about the child who wants a BB gun for Christmas and nearly shoots his eye out. What else did Shepherd do? He is considered by many to be the Mark Twain and James Thurber of his day. For many thousands of fans for decades Shep talked on the radio late at night keeping them up way past their bedtimes. He entertained without a script improvising like a jazz musician on any and every subject you can imagine. He invented and remains the master of talk radio. Shepherd perpetrated one of the great literary hoaxes of all time promoting a nonexistent book and author and then brought the book into existence. He wrote 23 short stories for *Playboy* four times winning their humor of the year award and also interviewed The Beatles for the magazine. He authored created several television series and acted in several plays. He is the model for the character played by Jason Robards in the play and movie *A Thousand Clowns* as well as the inspiration for the Shel Silverstein song made famous by Johnny Cash *A Boy Named Sue*. Readers will learn the significance of innumerable Shepherd words and phrases such as Excelsior you fathead and observe his constant confrontations with the America he loved. They will get to know and understand this multitalented genius by peeking behind the wall he built for himself á a wall to hide a different and less agreeable persona. Through interviews with his friends co-workers and creative associates such as musician David Amram cartoonist and playwright Jules Feiffer publisher and broadcaster Paul Krassner and author Norman Mailer the book explains a complex and unique genius of our time. Shepherd pretty much invented talk radio What I got of him was a wonder at the world one man
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got of him was a wonder at the world one man could create. I am as awed now by his achievement as I was then. — Richard Corliss
ÊTimeÊ magazine online


Theatre of the Real - C. Martin - 2012-10-23
This book proposes a new way to consider theatre and performance that claims a special relationship to reality, truth and authenticity. It documents innovations in devising and staging theatre and performance that takes reality as its subject, cultural shifts that have generated theatre of the real, some of its problems and some possibilities.

The Continuum Companion to Twentieth Century Theatre - Colin Chambers - 2006-05-14
International in scope, this book is designed to be the pre-eminent reference work on the English-speaking theatre in the twentieth century. Arranged alphabetically, it consists of some 2500 entries written by 280 contributors from 20 countries which include not only top-level experts, but, uniquely, leading professionals from the world of theatre. A fascinating resource for anyone interested in theatre, it includes: - Overviews of major concepts, topics and issues; -
choreographers and composers; - Articles by genres; - Biographical entries on key performers, playwrights, directors, designers, choreographers and composers; - Articles by leading professionals on crafts, skills and disciplines including acting, design, directing, lighting, sound and voice.

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The Ingmar Bergman Archives - Paul Duncan - 2018
Since his release of The Seventh Seal and Wild Strawberries in 1957, Ingmar Bergman has been one of the leading figures in international cinema. In a career that spanned 60 years, he wrote, produced, and directed 50 films that defined how we see ourselves and how we interact with the people we love, through works like Persona, Scenes from a Marriage, and Fanny and Alexander. Before his death in 2007, Bergman gave TASCHEN and the Swedish publishing house Max Ström complete access to his archives at the Bergman Foundation as well as permission to reprint his writings and interviews, many of which have never been seen outside of Sweden. Picture researcher Bengt Wanselius, who was Bergman's photographer for
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**Theorizing Adaptation** - Kamilla Elliott - 2020-05-20

From film and television theory to intertextuality, poststructuralism to queer theory, postcolonialism to meme theory, a host of contemporary theories in the humanities have adaptation has been deemed problematic in the humanities' theoretical and disciplinary wars, been charged with political incorrectness by both conservative and radical scholars, and declared outdated and painfully behind the times compared to other disciplines. And even separate from these problems of theorization is adaptation's subject matter - with many film adaptations of literature widely and simply declared "bad." In this thorough and groundbreaking study, author Kamilla Elliott works to detail and redress the problem of theorizing adaptation. She offers the first cross-disciplinary history of theorizing adaptation in the humanities, extending back in time to the sixteenth century - revealing that before the late eighteenth century, adaptation was valued and even celebrated for its contributions to cultural progress before its eventual - and ongoing - marginalization. Elliott also presents a discussion of humanities theorization as a process, arguing
outdated and painfully behind the times within humanities disciplines and configure a new relationship between theorization and adaptation, and then examines how rhetoric may work to repair this difficult relationship. Ultimately, Theorizing Adaptation seeks to find shared ground upon which adaptation scholars can dialogue and debate productively across disciplinary, cultural, and theoretical borders, without requiring theoretical assent or uniformity.

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his Heideggerian interests relate to theology. shared ground upon which adaptation scholars can dialogue and debate productively across disciplinary, cultural, and theoretical borders, without requiring theoretical assent or uniformity.

Theology and the Films of Terrence Malick - Christopher B. Barnett - 2016-08-12
Terrence Malick is one of the most important and controversial filmmakers of the last few decades. Yet his renown does not stem from box office receipts, but rather from his inimitable cinematic vision that mixes luminous shots of nature, dreamlike voiceovers, and plots centered on enduring existential questions. Although scholars have thoroughly examined Malick’s background in philosophy, they have been slower to respond to his theological concerns. This volume is the first to focus on the ways in which Malick integrates theological inquiries and motifs into his films. The book begins with an exploration of Malick’s career as a filmmaker and shows how


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This is the third volume of the First of the Year annual series. Contributors such as Armond White, Philip Levine, Charles O'Brien, Uri Avnery, Donna Gaines, Tom Smucker, Scott Spencer, and Amiri Baraka are back (and fractious as ever). And First's family of writers keeps growing. This volume includes vital new voices such as A. B. Spellman, Bernard Avishai, Rudolph Wurlitzer, and Diane di Prima. First never shies away from hot button issues?

Fredric Smoler, for example, offers a definitive consideration of America's recent history with torture. But First's approach to current political firestorms is often marked by a cool sense of the past. History is always in the mix when First writers examine the roots of Glenn Beck and Sarah Palin and contemporary right-wing pundits who falsely claim the mantle of Whittaker Chambers. First's refusal to toe "correct" lines is apparent in Benj DeMott's reconsideration of Chambers' work. The new volume is also marked by its cultivation of radical imaginations. The

**First of the Year: 2010** - Benj DeMott - 2017-07-05
annual series. Contributors such as Armond Castoriadis are revived. A young historian, David Waldstreicher, recovers the radical, useable past in the 60s work of Staughton Lynd. Amiri Baraka evokes the felt quality of Jesse Jackson's 1988 campaign and another poet remembers (in verse) long-forgotten, extreme political acts of American Renaissance poets. A recent review of First of the Year: 2009 used a phrase of Kenneth Burke's?"perspective by incongruity"?to make sense of the method that shaped it. First is committed to thought-provoking incongruities. Faith that wonder is our best teacher informs this volume. First's music writing provides a high-low soundtrack of surprise. Beyond the section on Michael Jackson, there are serious responses to John Coltrane and Bach, World Saxophone Quartet and Mariah Carey, Sonny Rollins and Willie Mitchell. First's message is in

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The backside of Hollywood - Julio Camino - 2017-12-01
After the fall of the Berlin Wall and the collapse of the Soviet Union, socialism should have passed a 'science' as declared by the academics of the Communist Party in Moscow, but an enormous senseless absurdity, full of contradictions. And socialism in practice, far from being 'a paradise on earth,' is itself a terrible hell. But none of this has gone away. On the contrary, the left is alive and defiant. And they are much worse than they were during the last century: Now they are 'reinforced' with environmentalism and red feminism, multiculturalism, the LGBT agenda, and all the ia 'postmodernist' paraphernalia of political correctness. To help build the new liberal right, Venezuelan journalist Julio Camino brings his offering. With extensive experience in government, the press, in the Congress of Venezuela and on the international scene. Each of his books is a blow to overthrow Marxist myths, both old and new, and at the same time it is a brick to fortify our strength to free us from ideological nonsense and political hell. His books are an instructive guide to combat the left and...
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explored by John Cage, Charles Olson and socialism. Do not miss any of it!

**The Best Plays Theater Yearbook** - Jeffrey Eric Jenkins - 2007
Covers plays produced in New York, theater awards, details of productions, prizes, people, and publications, as well as the editors' choices of the ten best plays.

**Eyes Upside Down** - P. Adams Sitney - 2008-04-18
Sitney analyzes in detail the work of eleven American avant-garde filmmakers as heirs to the aesthetics of exhilaration and innovative vision articulated by Ralph Waldo Emerson and Gertrude Stein. The films discussed span the sixty years since the Second World War. With three chapters each devoted to Stan Brakhage and Robert Beavers, two each to Hollis Frampton and Jonas Mekas, and single chapters on Marie Menken, Ian Hugo, Andrew Noren, Warren Sonbert, Su Friedrich, Ernie Gehr, and Abigail Child, Eyes Upside Down is the fruit of Sitney's lifelong study of visionary aspirations in the American avant-garde cinema.
break away from this framework to reach a more universal, culture-independent perspective on things human.

**Imprisoned in English** - Anna Wierzbicka - 2014-01
Imprisoned in English argues that in the present English-dominated world, social sciences and the humanities are locked in a conceptual framework grounded in English and that scholars need to break away from this framework to reach a more universal, culture-independent perspective on things human.

**Greek Tragedy on Screen** - Pantelis Michelakis - 2013-08-29
Greek Tragedy on Screen considers a wide range of films which engage openly with narrative and performative aspects of Greek tragedy. This volume situates these films within the context of on-going debates in film criticism and reception theory in relation to theoretical or critical readings of tragedy in contemporary culture. Michelakis argues that film adaptations of Greek tragedy need to be placed between the promises of cinema for a radical popular culture, and the divergent cultural practices and realities of commercial films, art-house films, silent cinema, and films for television, home video, and DVD. In an age where the boundaries between art and other forms of cultural production are constantly intersected and reconfigured, the appeal of Greek tragedy for the screen needs to be related...
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The Sacred and the Cinema - Sheila J. Nayar -
For more than half a century now, scholars have debated over what comprises a 'genuinely' religious film—one that evinces an 'authentic' manifestation of the sacred. Often these scholars do so by pitting the 'successful' films against those which propagate an inauthentic spiritual experience—with the biblical spectacular serving as their most notorious candidate. This book argues that what makes a filmic manifestation of the sacred true or authentic may say more about a spectator or critic's particular way of knowing, as influenced by alphabetic literacy, than it does about the aesthetic or philosophical—and sometimes even faith-based-dimensions of the sacred onscreen. Engaging with everything from Hollywood religious spectacles, Hindu mythologicals, and an international array of films revered for their 'transcendental style,' The Sacred and the Cinema unveils the epistemic pressures at the heart of engaging with the sacred onscreen. The book also provides a valuable summation of the history of the sacred as a field of study, particularly as that field intersects with film.

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**A Companion to Robert Altman** - Adrian Danks - 2015-06-22

A Companion to Robert Altman presents myriad aspects of Altman’s life, career, influence and historical context. This book features 23 essays from a range of experts in the field, providing extensive coverage of these aspects and dimensions of Altman’s work. The most expansive and wide-ranging book yet published on Altman, providing a comprehensive account of Altman’s complete career. Provides discussion and analysis of generally neglected aspects of Altman’s career, including the significance of his work in television and industrial film, the importance of collaboration, and the full range of his aesthetic innovations.
providing a comprehensive account of Altman’s complete career. Provides discussion and analysis of generally neglected aspects of Altman’s career, including the significance of his work in television and industrial film, the importance of collaboration, and the full range and import of his aesthetic innovations. Includes essays by key scholars in “Altman studies”, bringing together experts in the field, emerging scholars and writers from a broad range of fields. Multi-disciplinary in design and draws on a range of approaches to Altman’s work, being the first substantial publication to make use of the recently launched Robert Altman Archive at the University of Michigan. Offers specific insights into particular aspects of film style and their application, industrial and aesthetic film and TV history, and particular areas such as the theorisation of space, place, authorship and gender.

August Strindberg - 1985-10-18

Excursion for Miracles - Mark Franko - 2005-04-27

How extraordinary everyday relationships shape dance. Excursion for Miracles is an intimate portrait of the early choreographic careers of Donya Feuer and Paul Sanasardo, and the artistic significance of their Studio for Dance in New York City. These two dynamic individuals were committed to breaking set ways of thinking about dance in relation to life, and their work with a group of very young children and dancers such as Pina Bausch anticipated radical cultural thought of the 1960s, particularly with the unrecognized masterpiece "Laughter after All." Author Mark Franko, who danced with Sanasardo for five years, also brings to life the creativity and intimacy involved in four Feuer/Sanasardo evening-length ballets. The book is lavishly illustrated with 75 stunning black and white still shots of the dancers that capture
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Memory in World Cinema - Nancy J. Membrez - 2019-08-28
Film itself is an artifact of memory. A blend of all the other fine arts, film portrays and preserves human memory, someone's memory, faulty or not, dramatically or comically, in a documentary, feature film or short. Hollywood may dominate 80 percent of cinema production but it is not the only voice. World cinema is about those other voices. Drawn initially from presentations from a series of film conferences held at the University of Texas at San Antonio, this collection of essays covers multiple geographical, linguistic, and cultural areas worldwide, emphasizing the historical and cultural interpretation of films. Appendices list films focusing on memory and invite readers to explore the films and issues raised.

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**The Empathic Screen** - Vittorio Gallese -
2019-10-02

Why do people go to the movies? What does it
mean to watch a movie? To what extent is the
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strongly invaded our everyday life, and we need
new instruments and methods to better
understand our relationship with the virtual
worlds we inhabit every day. Taking cinema as
the beginning of our relationship with the world
of moving images, and cognitive neuroscience as
a paradigm to understand how the images
engage us, The Empathic Screen develops a new
theory of film experience, exploring our brain-
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watching a film. In this book, film theory and
neuroscience meet to shed new light on cinema
masterpieces, such as The Shining, The Silence
of the Lambs, and Toy Story, and explore the
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Why do people go to the movies? What does it mean to watch a movie? To what extent is the perceived fictional nature of movies different from our daily perception of the real world? We live in a time where the power of images has strongly invaded our everyday life, and we need new instruments and methods to better understand our relationship with the virtual worlds we inhabit every day. Taking cinema as the beginning of our relationship with the world of moving images, and cognitive neuroscience as a paradigm to understand how the images engage us, The Empathic Screen develops a new theory of film experience, exploring our brain-body interaction when engaging with and watching a film. In this book, film theory and neuroscience meet to shed new light on cinema masterpieces, such as The Shining, The Silence of the Lambs, and Toy Story, and explore the great directors from the classical period to the present. Taking a radical new approach to understanding the cinema, the book will be fascinating reading for cognitive scientists, neuroscientists, psychologists, philosophers, and film and media scholars.

**Cult Media** - Jonathan Wroot - 2017-10-27

This volume brings together writing on the topic of home media, and in particular releases described as appealing to ‘cult’ fans and audiences. Despite popular assumptions to the contrary, the distributors of physical media maintain a vivid presence in the digital age. Perhaps more so than any other category of film or media, this is especially the case with titles considered ‘cult’ and its related processes of distribution and exhibition. The chapters in this collection chart such uses and definitions of ‘cult’, ranging from home media re-releases to promotional events, film screenings, file-sharing and the exploitation of established fan communities. This book will be of interest to the ever-growing number of academics and research...
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**Light My Fire** - Ray Manzarek - 1999-10
A cofounder of The Doors describes the origins of the legendary rock group and their music, details their nihilistic lifestyle, and offers insight into the life and times of rock icon Jim Morrison.

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