

Sculpting In Time Andrei Tarkovsky

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Films and Dreams Reaktion Books  
Andrey Tarkovsky (1932-1986) is one of the eminent film makers of the 20th century. The five feature films he directed in the Soviet Union-among them Andrei Rublev, Solaris, and Stalker-brought him international fame. Evading censorship and mounting pressure by Soviet authorities, he did not return to the Soviet Union after completing Nostalgia in Tuscany in 1983. His final film, The Sacrifice, was shot in Sweden in 1985. Compiled and edited by Tarkovsky's son Andrey Jr., film historian and critic Hans-Joachim Schlegel, and Lothar Schirmer, our book pays homage to a great visionary who though in poetic and, at times, disturbing images of near-biblical intensity. It features stills and documentary photos from each of his films, a rich selection of Tarkovsky's own writings, private photographs from the family album, as well as Polaroids from Russia and Italy. A compilation of prominent voices who have commented on Tarkovsky's work and personality-including Jean-Paul Sartre, Ingmar Bergman, and Aleksandr Sokurov-rounds out the volume.

Zona Vintage  
"Johnson and Petrie have produced an admirable book. Anyone who wants to make sense of Tarkovsky's films—a very difficult task in any case—must read it." —The Russian Review "This book is a model of contextual and textual analysis. . . . the Tarkovsky myth is stripped of many of its shibboleths and the thematic structure and coherence of his work is revealed in a fresh and stimulating manner." —Europe-Asia Studies "[This book,] with its wealth of new research and critical insight, has set the standard and should certainly inspire other writers to keep on trying to collectively explore the possible meanings of Tarkovsky's film world." —Canadian Journal of Film Studies "For Tarkovsky lovers as well as haters, this is an essential book. It might make even the haters reconsider." —Cineaste This definitive study, set in the context of Russian cultural history, throws new light on one of the greatest—and most misunderstood—filmmakers of the past three decades. The text is enhanced by more than 60 frame enlargements from the films.

ReFocus: the Films of Andrei Tarkovsky Princeton University Press  
A New York Times Notable Book A Best Book of the Year: The Economist, The New Yorker, San Francisco Chronicle, Slate.com, and Time In Venice, at the Biennale, a jaded, bellini-swiggig journalist named Jeff Atman meets a beautiful woman and they embark on a passionate affair. In Varanasi, an unnamed journalist (who may or may not be Jeff) joins thousands of pilgrims on the banks of the holy Ganges. He intends to stay for a few days but ends up remaining for months. Their journey—as only the irrepressibly entertaining Geoff Dyer could conjure—makes for an uproarious, fiendishly inventive novel of Italy and India, longing and lust, and the prospect of neurotic enlightenment. Solaris, directed by Andrei Tarkovsky Lexington Books  
Here is a lavishly produced book of previously unseen photographs by the legendary Russian filmmaker Andrey Tarkovsky (1932-1986). The focus of the book is an array of mostly hitherto unseen polaroids from the Florence-based Tarkovsky Foundation, which is maintained by the filmmaker's son Arseniy Tarkovsky. Taken in Russia and Italy between 1979 and 1984, the photographs range from romantic landscapes and studied portraits to private shots of the auteur's family and friends, including the distinguished scriptwriter Tonino Guerra. They demonstrate the singular compositional and visual-poetic ability of this master image-maker. Many of the polaroids created in Russia complement and extend the personal imagery of the film Mirror (1974). Equally rewarding cross-fertilization is apparent in the images that were taken in Italy while he was travelling with Tonino Guerra and preparing Nostalgia (1983).

On Weathering MIT Press  
A director reveals the original inspirations for his films, their history, his methods of work, and the problems of visual creativity  
**Andrei Rublëv** Bloomsbury Publishing  
Tarkovsky discusses his life and art.

Sculpting in time reflections on the cinema Springer  
Andrey Tarkovsky was the most important Russian filmmaker of the post-war era, and one of the world's most renowned cinematic geniuses. He directed the first five of his seven films - Ivan's Childhood, Andrei Rublev, Solaris, Mirror and Stalker - in the Soviet Union, but in 1982 defected to Italy, where he made Nostalgia. His final film, The Sacrifice, was produced in Sweden in 1985. Tarkovsky's films are characterized by metaphysical themes, extended takes, an absence of conventional dramatical structure and plot, and a dream-like, visionary style of cinematography. They achieve a spiritual intensity and transcendent beauty that many consider to be without parallel. This book presents extended sequences of stills from each of the films alongside synopses and cast and crew listings. It includes reflections on Tarkovsky's work from fellow artists and writers including Jean-Paul Sartre and Ingmar Bergman, for whom Tarkovsky was 'the greatest, the one who invented a new language.' Extracts from Tarkovsky's own writings and diaries offer a wealth of insights into his poetic and philosophical views on cinematography, which he described as 'sculpting in time'. The book also reproduces many personal Polaroid photographs that confirm the extraordinary poetic vision of a great artist who died aged only 54, but who remains a potent influence on artists and filmmakers today.

Devotional Cinema Faber & Faber  
Screenplays.  
Cansville MultiMedia Publishing  
A survey of the work of Andrei Tarkovsky, the Russian film-maker who lived from 1932-1986. It is a critical examination of his films in the light of his own writings and life, his aesthetics of film, his theory of time in cinematography and an attempt to comprehend his vision.  
Bright, Bright Day Facsimiles-Garl  
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** Black Dog Pub Limited  
Since his death in 1986, Andrei Tarkovsky has become increasingly recognized as one of the great masters of world cinema. In his films, Solaris, Mirror, Stalker and The Sacrifice, Tarkovsky defined a new way of looking at the world. His non-realistic, highly-charged images are a

continuing source of inspiration - not only for a new generation of film-makers, but also for poets, musicians and painters. This volume collects his great works for the first time in one volume, as well as three of his unproduced screenplays. This material provides a unique glimpse into the way Tarkovsky's vision evolved from the printed text to its final form on celluloid. The book also contains an extended essay by film critic and historian Ian Christie, who places Tarkovsky's work in the context of Soviet film-making practice.

Tarkovsky Schirmer Mosel  
Andrei Tarkovsky is widely regarded as one of the most significant filmmakers of modern times. Fundamental to his practice are the poems that his father, Arsenii, created. They resonate through many of the films, and offer levels of meaning which lie hidden to the unknowing eye. For the first time this book presents not only accurate and beautiful renditions of these poems in English, but also a penetrating and illuminating presentation of the creative relationship between father and son that informed so much of Andrei Tarkovsky's work.--Tate Publishing.

**Du Cinématographe** Canongate Books  
Wes Craven's A Nightmare on Elm Street is one of the most inventive American films of the 1980s. Its sleeper success bred a series of film sequels and a syndicated television program while its villain, Freddy Krueger, became a Hollywood horror icon for the ages. In the four decades since its release, Craven's creation and subsequent franchise has become firmly established as a pop culture institution and a celebrated symbol of American cinema. This book takes readers on an engrossing journey through the history, production and themes of the Nightmare on Elm Street film series and its spin-off TV show, Freddy's Nightmares. It reveals new stories about the franchise's history and dives into some of the themes and ideas that tend to be overlooked. The book has a foreword by production designer Mick Strawn and exclusive interviews with cast and crew, including legendary Freddy Krueger actor Robert Englund; directors Jack Sholder, Chuck Russell, Mick Garris, Tom McLoughlin, Lisa Gottlieb, and William Malone; cinematographers Jacques Haitkin, Roy H. Wagner, and Steven Fierberg; and many more.

**Instant Light** Cambridge Scholars Publishing  
A collection of interviews with the Russian filmmaker who directed Andrei Roublev, Solaris, and The Mirror  
Tarkovsky Marion Boyars Publishers  
Reality has become an increasingly prominent topic in contemporary philosophy. The book’s contributors are responding to the challenge to use the philosophically underexplored potential of film to disclose what the editors propose to call “the real of reality.”

Speaking of Films University of Texas Press  
Presents India's greatest film-maker on the art and craft of films. Speaking of Films brings together some of Ray's most memorable writings on film and film-making. With the masterly precision and clarity that characterize his films, Ray discusses a wide array of subjects: the structure and language of cinema with special reference to his adaptations of Tagore and Bibhuti Bhushan Bandopadhyay, the appropriate use of background music and dialogue in films, the relationship between a film-maker and a film critic, and important developments in cinema like the advent of sound and colour. He also writes about his own experiences, the challenges of working with rank amateurs, and the innovations called for when making a film in the face of technological, financial and logistical constraints. In the process, Ray provides fascinating behind-the-scenes glimpses of the people who worked with him - the intricacies of getting Chhabi Biswas, who had no ear for music, to play a patron of classical music in Jalsaghar, the incredible memory of the seventy-five-year-old Chunibala Devi, Indir Thakrun of Pather Panchali, and her remarkable attention to details.

Andrei Rublev Alan Flurry  
Tarkovsky pays tribute to the substantial legacy of Andrei Tarkovsky, the most important Soviet filmmaker of the post-war era, and one of the world’s most renowned cinematic geniuses. His reputation has grown significantly since his death twenty years ago in Paris. Tarkovsky created spiritual, existential films of incredible beauty, repeatedly returning to themes of memory, dreams, childhood and Christianity. Hugely influential on directors such as David Lynch, Steven Soderburgh and Lars Von Trier, he is particularly known for his re-imagining of the science fiction genre in films such as Solaris and Stalker. Tarkovsky provides a collection of accessible academic essays by leading film studies professionals that explore aspects of Tarkovsky's films including their sociological and psychological dimensions, their cinematic language and their rich symbolism. Contributions include the first ever English translation of Jean-Paul Sartre’s famous essay on the film Ivan’s Childhood, along with pieces by Harvard professor Stephanie Sandler, film critic and curator James Quandt, and Evgeny Tsymbal, assistant director to Tarkovsky on Stalker. Tarkovsky is illustrated with original stills along with studio shots, lobby cards, posters and other rare ephemera and contains a wealth of previously unseen material from Soviet archives, making it the definitive text on Tarkovsky’s singularly complex body of work.

**Andrei Tarkovsky’s Poetics of Cinema** Bloomsbury Publishing  
For the past dozen years, J. Hoberman has been publishing witty, impassioned, vivid film criticism in the pages of New York's alternative weekly, The Village Voice. His first collection includes a variety of these (mostly) movie reviews, as well as a number of longer essays and film-festival reports, all written during the 1980s. For Hoberman, film criticism is a form of social commentary, and his articles reflect a decade when an actor was president, the Vietnam War was refought on the nation's movie screens, and soundbites determined elections. The variety of Hoberman's interests and the intellectual depth of his critiques are remarkable. Writing from the perspective of Lower Manhattan, he places movies in the context of the other visual arts--painting, photography, comics, video, and TV--as well as that of postmodern theorists such as Leslie Fiedler and Jean Baudrillard. Demonstrating the widest range of any American film critic writing today, Hoberman is equally at home discussing the work of Steven Spielberg and Andrei Tarkovsky, films by cutting-edge artists Raul Ruiz and Yvonne Rainer, and historical figures as disparate as Charles Chaplin and Andy Warhol. Vulgar Modernism offers an entertaining, trenchant, informed, and informative view of the past decade's popular culture.  
Andrei Tarkovsky Refocus: The International Dir  
Russian filmmaker Andrei Tarkovsky is a monolithic figure in the history of cinema and considered one of the 20th century's most important movie makers. This book, edited by his son, collects visual material on each of his seven feature films, his own writings, and private photographs, making it the most comprehensive publication on Tarkovsky's life and work to date.

Andrei Tarkovsky is the most celebrated Russian filmmaker since Eisenstein, and one of the most important directors to have emerged during the 1960s and 70s. Although he made only seven features, each one was a major landmark in cinema, the most well-known of them being the mediaeval epic Andrei Rublev - widely regarded as one of the greatest films of all time - and the autobiographical Mirror, set during the Russia of Stalin's purges in the 1930s and the years of stagnation under Brezhnev. Both films landed Tarkovsky in considerable trouble with the authorities, and he gained a reputation for being a tortured - and ultimately martyred - filmmaker. Despite the harshness of the conditions under which he worked, Tarkovsky built up a remarkable body of work. He burst upon the international scene in 1962 with his debut feature Ivan's Childhood, which won the Golden Lion at Venice and immediately established him as a major filmmaker. During the 1970s, he made two classic ventures into science-fiction, Solaris, regarded at the time as being the Soviet reply to Kubrick's 2001: A Space Odyssey and later remade by Steven Soderbergh, and Stalker, which was thought to have predicted the Chernobyl disaster. Harassed at home, Tarkovsky went into exile and made his last two films in the West, where he also published his classic work of film and artistic theory, Sculpting in Time. Since his death in Paris in 1986, his reputation continued - and continues - to grow. Sean Martin considers the whole of Tarkovsky's oeuvre, from the classic student film The Steamroller and the Violin, across the full-length films, to the later stage works and Tarkovsky's writings, paintings and photographs. Martin also seeks to demystify Tarkovsky as a 'difficult' director, whilst also celebrating his radical aesthetic of long takes and tracking shots, which Tarkovsky was to dub 'imprinted' or 'sculpted' time, and to make a case for Tarkovsky's position not just as an important filmmaker, but also as an artist who speaks directly about the most important spiritual issues of our time.