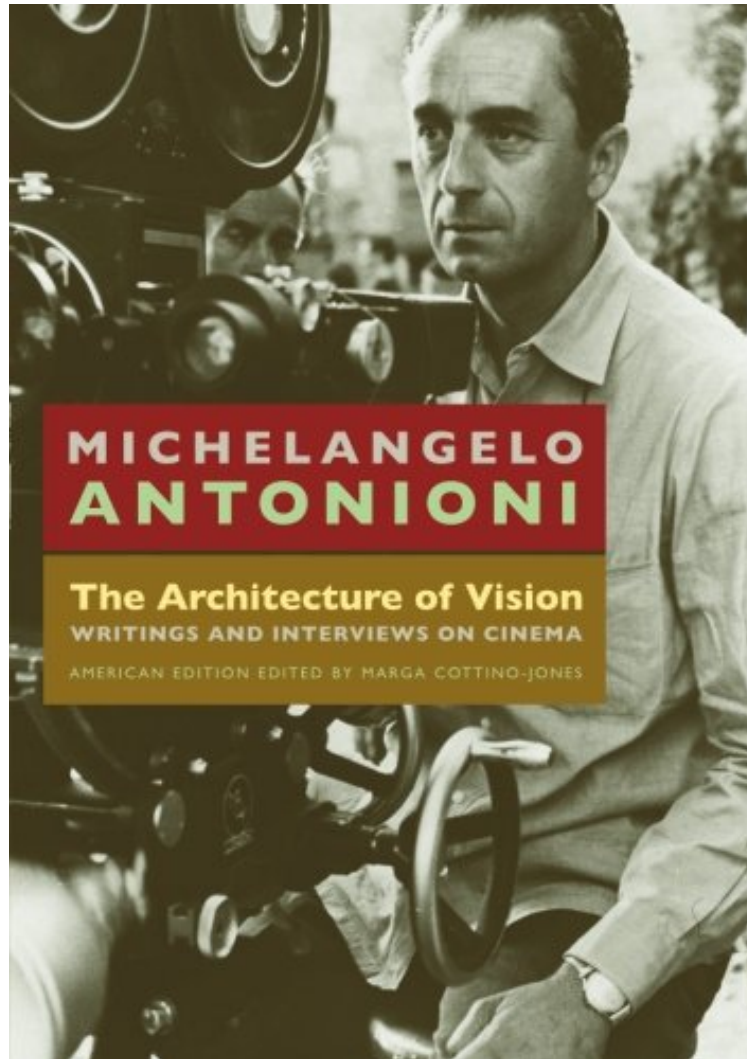


[Free] The Architecture of Vision: Writings and Interviews on Cinema

The Architecture of Vision: Writings and Interviews on Cinema

Michelangelo Antonioni

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#955858 in Books Michelangelo Antonioni 2007-10-01 2007-10-01 Original language: English PDF # 1 8.50 x 1.20 x 6.00l, 1.21 #File Name: 0226021149430 pages The Architecture of Vision Writings and Interviews on Cinema | File size: 49.Mb

Michelangelo Antonioni : The Architecture of Vision: Writings and Interviews on Cinema before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Architecture of Vision: Writings and Interviews on Cinema:

11 of 14 people found the following review helpful. God on film. By John Esther As with each viewing of an Antonioni film (sans "Zabrieske Point"), the essays in this book make the reader appreciate and "understand" the films of Antonioni more. Antonioni is a genius, and what he has to say about the process of filmmaking is essential to anyone who wishes to make a respectable film. And for those of you are still begging to know: Antonioni explains how he

made that-probably the greatest in film history-final tracking shot in "The Passenger". God, what a shot that is! 10 of 10 people found the following review helpful. Great Seller By exercise is good The book was in excellent condition and arrived quickly. The seller was very professional. I would highly recommend the seller. The content of the book is quite interesting especially interviews with Antonioni. This book is required for a class I am currently taking so it is a work in progress.

A filmmaker is a man like any other; and yet his life is not the same. . . . This is, I think, a special way of being in contact with reality. Or so says Michelangelo Antonioni, the legendary filmmaker behind the stark landscapes and social alienation of *Blow-Up* and *L'Avventura*, who here reveals his idiosyncratic relationship with reality in *The Architecture of Vision*. Through autobiographical sketches, theoretical essays, interviews, and conversations with such luminaries as Jean-Luc Godard and Alberto Moravia, this compelling volume explores the director's unique brand of narrative-defying cinema as well as the motivations and anxieties of the man behind the camera. *The Architecture of Vision* provides a filmmaker's absorbing reflections and insights on his career. . . . Antonioni's comments . . . deepen and humanize a sometimes cerebral book. Publishers Weekly [Antonioni's] erudition is astonishing . . . few of his peers can match his verbal articulateness. Film Quarterly This valuable resource offers entry to material difficult to gain access to under other circumstances. Library Journal

From Publishers Weekly Editors di Carlo and Tinazzi collect 51 essays and interviews by Italian filmmaker Michelangelo Antonioni (b. 1912), the recipient of an honorary Oscar at the 1995 Academy Awards. Somewhat comparable in scope to Francois Truffaut's classic *Hitchcock* (1983) and, more recently, Peter Bogdanovich's *This Is Orson Welles* (1992), *The Architecture of Vision* provides a filmmaker's absorbing reflections and insights on his career. Both the essays and the much longer section of interviews (most translated into English for the first time) succeed best at taking generalizations about Antonioni's introspective realism, his early fondness for long takes, his later innovations with color, his exploration of modernist "spiritual aridity" and "moral coldness" and refining them rather than explaining their background and origin. Hence, the book will appeal most to readers already familiar with Antonioni's films (*L'avventura*, *Blow-Up*, *Zabriskie Point*, *The Passenger*) and with Italian cinema. The director sees the social neorealism of films like De Sica's *Bicycle Thief* as necessary for their postwar era but crafts for his own works a more psychological approach: "to see what remained inside the individual" after all the war and the upheavals that followed. Though some repetition inevitably appears, Antonioni's comments about his partly improvisational methods of shooting, his failure to ride the financial success of *Blow-Up* to even greater fame and his literary influences (Conrad chief among them) deepen and humanize a sometimes cerebral book. Copyright 1996 Reed Business Information, Inc. From Library Journal This partial translation of a six-volume French work on director Antonioni, who won a Lifetime Achievement Oscar in 1995, collects articles by and about Antonioni in Italian and French journals, the overwhelming majority of which have never been available in English. The pieces are divided into four sections, the first two offering Antonioni's own writings and the last two offering texts of interviews by important critics and journalists. The essays are arranged chronologically in each section, helping the reader to trace the development of Antonioni's unique cinematic vision. There is some repetition, as interviewers tend to ask the same questions. But for any English-speaking scholar interested in the creator of such international masterpieces as *L'avventura*, *Blow Up*, and *Red Desert*, this valuable resource offers entry to material difficult to gain access to under other circumstances. Highly recommended for film collections. Marianne Cawley, Enoch Pratt Free Lib., Baltimore Copyright 1996 Reed Business Information, Inc. From Kirkus SA collection of interviews and essays, many of them never before available in English, from one of the most important postwar Italian filmmakers. Antonioni's cinema is "a world of images, not of words," but this volume, published in Italy two years ago, is chockablock with the filmmaker's words. Ironically, Antonioni had seldom written on films before he started making them. As a result, virtually all of the material in this book is about his own films and filmmaking experience. He has said, "Writing for me is a deepening of the gaze," but he's generally been one of those filmmakers who is reluctant to talk or write about his work. Given the intensely visual nature of his film poetry and the cryptic, elliptical dialogue that accompanies it, it is surprising how concise and analytical he is in the many interviews included in this volume. The book is divided into four sections: "My Cinema," a series of general discussions of Antonioni's aesthetic ideas; "My Films," short pieces on individual films, including all of his best-known work (*Blow Up*, *L'Avventura*, *Red Desert*, *Zabriskie Point*, among others); "Interviews" and "Interviews on My Films," which cover his career and specific works, respectively. Unfortunately, the pieces and interviews on individual films often call for a readership with an intimate knowledge of the movie in question, and for the nonspecialist may be a hard slog. Antonioni is ruthlessly candid, a brilliant talker, and an interesting writer. Although it is the fans of his cinema that will profit most from this collection, any serious student of film should give it a look. -- Copyright 1996, Kirkus Associates, LP. All rights reserved.