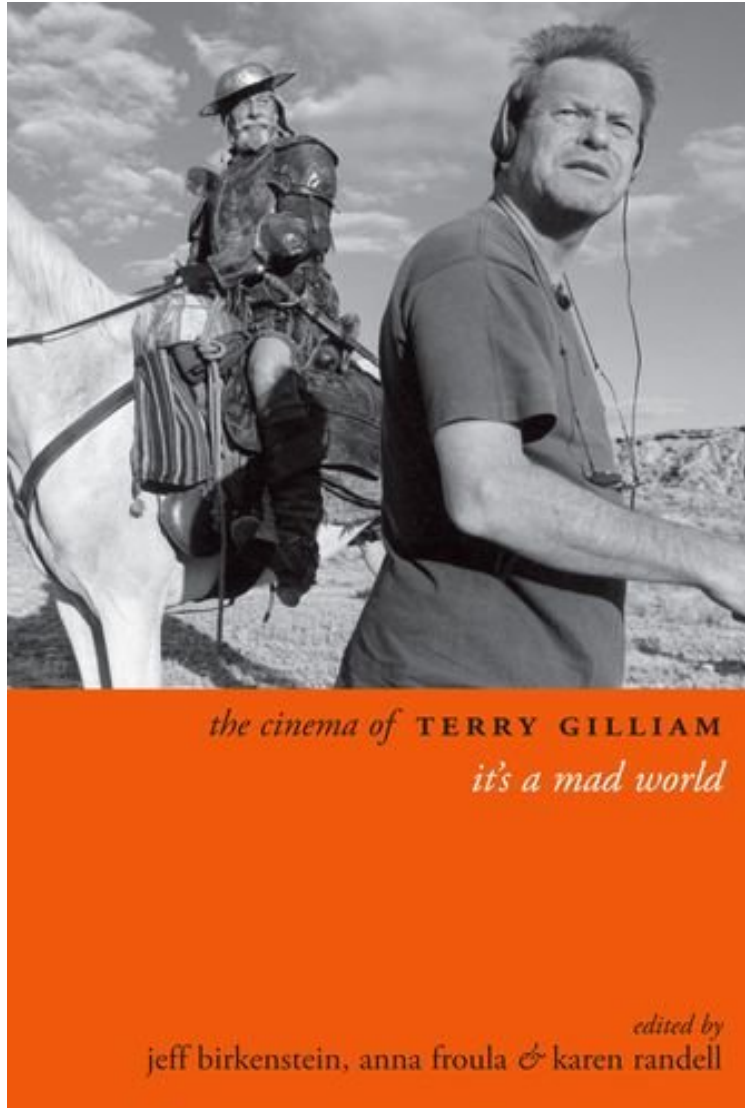


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The Cinema of Terry Gilliam: It's a Mad World (Directors' Cuts)

From Birkenstein Jeff EDT

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#450082 in Books Birkenstein Jeff EDT 2013-04-23Original language:EnglishPDF # 1 9.10 x .70 x 6.10l, .70 #File Name: 0231165358256 pagesThe Cinema of Terry Gilliam | File size: 75.Mb

From Birkenstein Jeff EDT : The Cinema of Terry Gilliam: It's a Mad World (Directors' Cuts) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Cinema of Terry Gilliam: It's a Mad World (Directors' Cuts):

0 of 0 people found the following review helpful. he loved it.By Anna M Ricegift for husband and he is a huge Gilliam fan, he loved it.1 of 1 people found the following review helpful. Understanding Creativity in a Mad WorldBy Pam SowersA really good movie is like a tapestry, where the image is created from countless tiny stitches, each one essential, each one carefully chosen. Terry Gilliam's movies are like that, although the typical Gilliam movie/tapestry

is lit a little more darkly than most. In this volume, the editors gather critical essays about various aspects of Gilliam's films and animation, including some of his work with the Monty Python comedy team. While some readers may find the language occasionally academic, the analyses of Gilliam's work help the movie-goer or fan understand a large portion of the director's intentions and goals in his creativity. These critiques helped me understand some of my favorite movies, and prepared me for the next times I see them, as I will many more times. 0 of 0 people found the following review helpful. Wonderful By Melinda TGilliam is known for films that are immensely enjoyable yet brimming with meaning and symbolism. This collection features some of the most intriguing and insightful essays I have ever read on his work, and covers a wide variety of subjects (i.e., Brazil, Tidelands, Munchhausen, Time Bandits, and loads more.) What a fabulous resource for film buffs, film students, literature students, Gilliam fans, Python fans, or anyone else craving something more from a discussion about film than, "That was kind of cool."

Terry Gilliam has been making movies for more than forty years, and this volume analyzes a selection of his thrilling directorial work, from his early films with Monty Python to *The Imaginarium of Doctor Parnassus* (2009). The frenetic genius, auteur, and social critic continues to create indelible images on screen--if, that is, he can get funding for his next project. Featuring eleven original essays from an international group of scholars, this collection argues that when Gilliam makes a movie, he goes to war: against Hollywood caution and convention, against American hyper-consumerism and imperial militarism, against narrative vapidness and spoon-fed mediocrity, and against the brutalizing notion and cruel vision of the "American Dream."

A wonderfully rich collection of essays; thought-provoking, insightful, and poetic in equal measure. Gilliam emerges as an auteur of magic and melancholy, a trickster of the night, a genius of the moving image. It is a must-read for anyone interested in the power of the directorial vision. (Sean Redmond, Deakin University) A lively set of informed and informative essays that offers an array of new perspectives. This collection adds materially to the critical understanding of one of modern cinema's most intriguing and challenging directors (Peter Marks, University of Sydney) A superb examination of a maverick artist.... Highly recommended. (Choice) About the Author Jeff Birkenstein is associate professor of English at Saint Martin's University. With Anna Froula and Karen Randell, he is coeditor of *Reframing 9/11: Film, Pop Culture, and the "War on Terror."* Anna Froula is assistant professor of film studies at East Carolina University and associate editor of *Cinema Journal*. She has published on war trauma and gender in such journals as *Changing English*, *Cinema Journal*, and *The Journal of War and Culture Studies*, and in the collection *Iraq War Cultures*. Karen Randell is professor of film and culture at Southampton Solent University. She is coeditor of five books including *The War Body on Screen* and *Screening the Dark Side of Love: From Euro-Horror to American Cinema*. She has also been published in *Screen and Cinema Journal*.