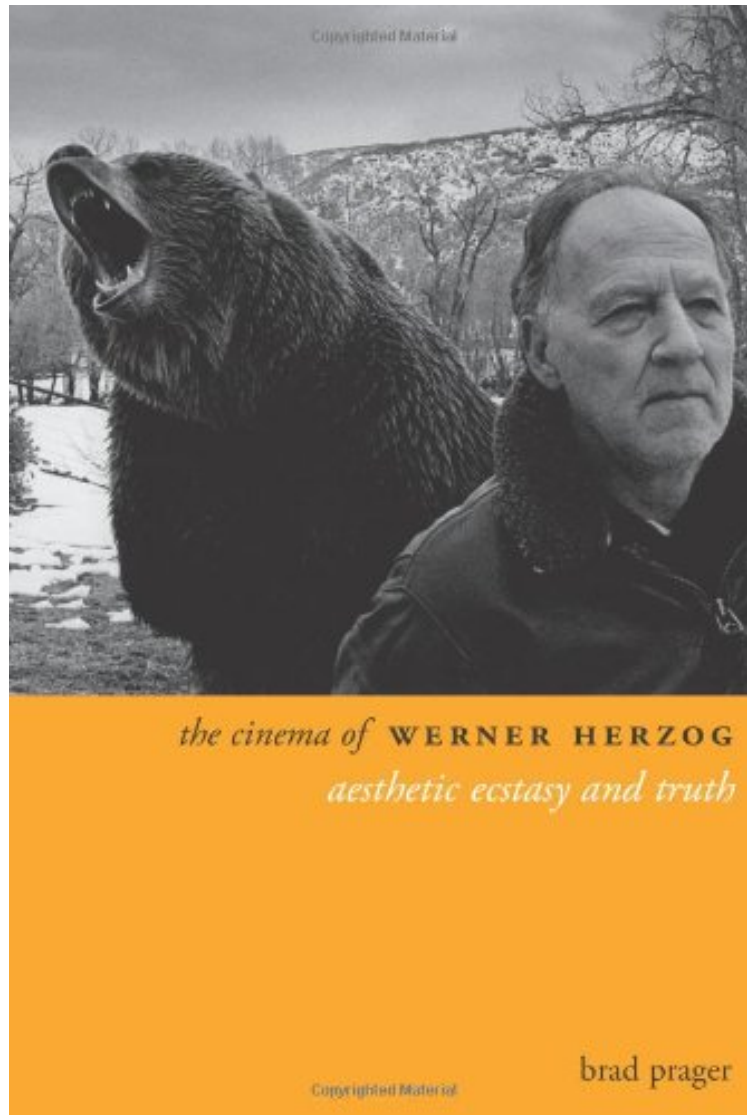


(Download pdf) The Cinema of Werner Herzog: Aesthetic Ecstasy and Truth (Directors' Cuts)

The Cinema of Werner Herzog: Aesthetic Ecstasy and Truth (Directors' Cuts)

Brad Prager

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Brad Prager : The Cinema of Werner Herzog: Aesthetic Ecstasy and Truth (Directors' Cuts) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Cinema of Werner Herzog: Aesthetic Ecstasy and Truth (Directors' Cuts):

5 of 6 people found the following review helpful. Clear and scholarly By frigliosfu fsommejdu This book reviews the life and work of German director Werner Herzog. It is clearly written and engaging. I think that both serious Herzog

scholars and casual fans would find the book interesting. For instance, here are some of the author's piquant observations about Herzog's film *Grizzly Man*. "There are similarities between Herzog and Treadwell (and not only in the fact that both men changed their last names)...[Treadwell] also partakes of that same unusual combination of improvisation and staging that characterizes Herzog's documentaries." 0 of 1 people found the following review helpful. Useful....By imagemakker
I am working on a paper about Herzog and Prager's book is accurate, but lacks the color of some of the other texts I have reviewed on the filmmaker.

Werner Herzog is renowned for pushing the boundaries of conventional cinema, especially those between the fictional and the factual, the fantastic and the real. *The Cinema of Werner Herzog: Aesthetic Ecstasy and Truth* is the first study in twenty years devoted entirely to an analysis of Herzog's work. It explores the director's continuing search for what he has described as 'ecstatic truth,' drawing on over thirty-five films, from the epics *Aguirre: Wrath of God* (1972) and *Fitzcarraldo* (1982) to innovative documentaries like *Fata Morgana* (1971), *Lessons of Darkness* (1992), and *Grizzly Man* (2005). Special attention is paid to Herzog's signature style of cinematic composition, his "romantic" influences, and his fascination with madmen, colonialism, and war.

An essential introduction to one of the world's greatest and most idiosyncratic filmmakers. (Film Ireland)
About the Author
Brad Prager is assistant professor of film studies and German studies at the University of Missouri-Columbia, and the author of *Writing Images: Aesthetic Vision and German Romanticism*.