



*the cinema of* NANNI MORETTI  
*dreams and diaries*

ewa mazierska & laura rascaroli

# The Cinema Of Nanni Moretti Dreams And Diaries

**Sean Redmond**



## **The Cinema Of Nanni Moretti Dreams And Diaries:**

**The Cinema of Nanni Moretti** Ewa Mazierska, Laura Rascaroli, 2004 This volume provides an analysis and interpretation of the work of the most important Italian film maker of the past thirty years and an outstanding figure in contemporary European cinema

*The Cinema of Michael Winterbottom* Bruce Bennett, 2013-11-26 This comprehensive study of prolific British filmmaker Michael Winterbottom explores the thematic stylistic and intellectual consistencies running through his eclectic and controversial body of work Within an overview of his career this volume undertakes a close analysis of fifteen of Winterbottom's films ranging from TV dramas to transnational coproductions featuring Hollywood stars and from documentaries to costume films This analysis is grounded in a consideration of Winterbottom's collaborative working practices the political and cultural contexts of the work and its critical reception Arguing that Winterbottom's work comprises a cinema of borders it examines its treatment of sexuality class ethnicity national and international politics The book argues that what is evident in Winterbottom's oeuvre is the search for an adequate means of narrating inequality injustice and violence Drawing out the tensions contradictions and border crossing strategies of these films *The Cinema of Michael Winterbottom* highlights the complex political aesthetic that structures the work of this singular director

*The Cinema of Michael Mann* Jonathan Rayner, 2013-09-03 Michael Mann is one of the most important American filmmakers of the past forty years His films exhibit the existential concerns of art cinema articulated through a conspicuous and recognizable visual style and yet integrated within classical Hollywood narrative and genre frameworks Since his beginnings as a screenwriter in the 1970s Mann has become a key figure within contemporary American popular culture as writer director and producer for film and television This volume offers a detailed study of Mann's feature films from *The Jericho Mile* 1979 to *Public Enemies* 2009 with consideration also being given to parallels in the production style and characterization in his television work It explores Mann's relationship with classical genres his thematic concentration on issues of morality and masculinity his film adaptations from literature and the development and significance of his trademark visual style within modern American cinema

**The Cinema of Aki Kaurismäki** Andrew Nestingen, 2013-06-25 Aki Kaurismäki is an enigma an eminent auteur who claims his films are a joke Since 1983 Kaurismäki has produced classically styled films filled with cinephilic references to film history He has earned an international art house audience and many prizes influencing such directors as Jim Jarmusch Quentin Tarantino and Wes Anderson Yet Kaurismäki is often depicted as the loneliest most nostalgic of Finns except when he promotes his films makes political statements and runs his many businesses He is also depicted as a bohemian known for outlandish actions and statements *The Cinema of Aki Kaurismäki* is the first comprehensive English language study of this eccentric director Drawing on revisionist approaches to film authorship the text links the filmmaker and his films to the stories and issues animating film aesthetics and history nostalgia late modernity politics commerce film festivals and national cinema

**The Cinema of Takeshi Kitano** Sean

Redmond,2013-03-19 *The Cinema of Takeshi Kitano* Flowering Blood is a detailed aesthetic Deleuzian and phenomenological exploration of Japan's finest currently working film director performer and celebrity The volume uniquely explores Kitano's oeuvre through the tropes of stillness and movement becoming animal melancholy and loss intensity schizophrenia and radical alterity and through the aesthetic temperatures of color light camera movement performance and urban and oceanic space In this highly original monograph all of Kitano's films are given due consideration including *A Scene at the Sea* 1991 *Sonatine* 1993 *Dolls* 2002 and *Outrage* 2010 **The Cinema of Richard Linklater** Rob Stone,2013-05-28 In this second edition of *The Cinema of Richard Linklater* Rob Stone shows how Linklater's latest films have redefined our understanding of his work offering critical analysis of films including *Before Midnight* 2013 and *Everybody Wants Some* 2016 as well as new interviews with Linklater and a chapter on *Boyhood* 2014 **The Cinema of Terry Gilliam** Jeff Birkenstein,Anna

Froula,Karen Randell,2013-04-09 Terry Gilliam has been making movies for more than forty years and this volume analyses a selection of his thrilling directorial work from his early films with Monty Python to *The Imaginarium of Doctor Parnassus* 2009 This collection argues that when Gilliam makes a movie he goes to war against Hollywood caution and convention

*The Cinema of Steven Soderbergh* Andrew deWaard,R. Colin Tait,2013-05-07 The industry's only director cinematographer screenwriter producer actor editor Steven Soderbergh is contemporary Hollywood's most innovative and prolific filmmaker A Palme d'or and Academy Award winner Soderbergh has directed nearly thirty films including political provocations digital experiments esoteric documentaries global blockbusters and a series of atypical genre films This volume considers its slippery subject from several perspectives analyzing Soderbergh as an expressive auteur of art cinema and genre fare as a politically motivated guerrilla filmmaker and as a Hollywood insider Combining a detective's approach to investigating the truth with a criminal's alternative value system Soderbergh's films tackle social justice in a corporate world embodying dozens of cinematic trends and forms advanced in the past twenty five years His career demonstrates the richness of contemporary American cinema and this study gives his complex oeuvre the in depth analysis it deserves *The*

*Cinema of Béla Tarr* András B. Kovács,2013-05-21 *The Cinema of Béla Tarr* is a critical analysis of the work of Hungary's most prominent and internationally best known film director written by a scholar who has followed Bela Tarr's career through a close personal and professional relationship for more than twenty five years András B. Kovács traces the development of Tarr's themes characters and style showing that almost all of his major stylistic and narrative innovations were already present in his early films and that through a conscious and meticulous recombination of and experimentation with these elements Tarr arrived at his unique style The significance of these films is that beyond their aesthetic and historical value they provide the most powerful vision of an entire region and its historical situation Tarr's films express in their universalistic language the shared feelings of millions of Eastern Europeans **The Cinema of Michael Haneke** Ben McCann,David

Sorfa,2012-05-29 Michael Haneke is one of the most important directors working in Europe today with films such as *Funny*

Games 1997 Code Unknown 2000 and Hidden 2005 interrogating modern ethical dilemmas with forensic clarity and merciless insight Haneke's films frequently implicate both the protagonists and the audience in the making of their misfortunes yet even in the barren nihilism of *The Seventh Continent* 1989 and *Time of the Wolf* 2003 a dark strain of optimism emerges releasing each from its terrible and inescapable guilt It is this contingent and unlikely possibility that we find in Haneke's cinema a utopian Europe This collection celebrates explicates and sometimes challenges the worldview of Haneke's films It examines the director's central themes and preoccupations bourgeois alienation modes and critiques of spectatorship the role of the media and analyzes otherwise marginalized aspects of his work such as the function of performance and stardom early Austrian television productions the romanticism of *The Piano Teacher* 2001 and the 2007 shot for shot remake of *Funny Games*

**The Cinema of the Dardenne Brothers** Philip Mosley, 2013-04-02 The brothers Jean Pierre and Luc Dardenne have established an international reputation for their emotionally powerful realist cinema Inspired by their home turf of Liège Seraing a former industrial hub of French speaking southern Belgium they have crafted a series of fiction films that blends acute observation of life on the social margins with moral fables for the postmodern age This volume analyses the brothers' career from their leftist video documentaries of the 1970s and 1980s through their debut as directors of fiction films in the late 1980s and early 1990s to their six major achievements from *The Promise* 1996 to *The Kid with a Bike* 2011 an oeuvre that includes two Golden Palms at the Cannes film festival for *Rosetta* 1999 and *The Child* 2005 It argues that the ethical dimension of the Dardennes' work complements rather than precludes their sustained expression of a fundamental political sensibility

**The Cinema of Terrence Malick** Hannah Patterson, 2007 This updated book continues its explorations of identity place and existence in his films with three new essays by Adrian Martin Mark Cousins and James Morrison on his latest film *The New World* 2005 as well as analysis of *Badlands* 1973 *Days of Heaven* 1978 and *The Thin Red Line* 1998

**The Cinema of Werner Herzog** Brad Prager, 2007 More than any other director Werner Herzog is renowned for pushing the boundaries of conventional cinema especially those between the fictional and the factual the fantastic and the real Drawing on over 35 films this book explores his continuing search for what he has described as the ecstatic truth

*The Cinema of Robert Lepage* Aleksandar Dundjerovich, 2003 The Cinema of Robert Lepage is the first critical study of one of the most striking artists of Quebecois and Canadian independent filmmaking The book examines Lepage's creative methods of filmmaking in their cultural and social context and argues that his work cannot be seen separately from his oeuvre as a multidisciplinary artist and challenges the notions that Lepage should be considered only in the terms of Quebecois film tradition The author explores such themes with Lepage in a new exclusive and detailed interview

**The Cinema of Ang Lee** Whitney Crothers Dilley, 2014-12-23 Born in Taiwan Ang Lee is one of cinema's most versatile and daring directors His ability to cut across cultural national and sexual boundaries has given him recognition in all corners of the world the ability to work with complete artistic freedom whether inside or outside of Hollywood and two Academy

Awards for Best Director He has won astounding critical acclaim for Crouching Tiger Hidden Dragon 2000 which transformed the status of martial arts films across the globe Brokeback Mountain 2005 which challenged the reception and presentation of homosexuality in mainstream cinema and Life of Pi 2012 Lee s first use of groundbreaking 3D technology and his first foray into complex spiritual themes In this volume the only full length study of Lee s work Whitney Crothers Dilley analyzes all of his career to date Lee s early Chinese trilogy films including The Wedding Banquet 1993 and Eat Drink Man Woman 1994 period drama Sense and Sensibility 1995 martial arts Crouching Tiger Hidden Dragon 2000 blockbusters Hulk 2003 and intimate portraits of wartime psychology from the Confederate side of the Civil War Ride with the Devil 1999 to Japanese occupied Shanghai Lust Caution 2007 Dilley examines Lee s favored themes such as father son relationships and intergenerational conflict in The Ice Storm 1997 and Taking Woodstock 2009 By looking at the beginnings of Lee s career Dilley positions the filmmaker s work within the roots of the Taiwan New Cinema movement as well as the larger context of world cinema Using suggestive readings of both gender and identity this new study not only provides a valuable academic resource but also an enjoyable read that uncovers the enormous appeal of this acclaimed director     The Cinema of George A. Romero Tony Williams,2015-04-14 In this comprehensive portrait of horror s definitive director Tony Williams ties George A Romero s films to the development of literary naturalism and American culture expanding the artist s creative footprint beyond his mastery of the splatter movie genre Williams locates Romero s influences in the work of Emile Zola the Entertainment Comics of the 1950s and the novels of Stephen King revealing the interdisciplinary depth of his seminal films Night of the Living Dead 1968 Creepshow 1982 Monkey Shines 1988 and The Dark Half 1992 For this second edition Williams reads Romero s Bruiser 2000 against his more recent Land of the Dead 2005 and takes a fresh look at Diary of the Dead 2007 and Survival of the Dead 2009 two overlooked films that feature Romero s greatest achievements yet     *Film Festivals, Ideology and Italian Art Cinema* Rachel Johnson,2025-10-01 Film Festivals Ideology and Italian Art Cinema is the first systematic study of the role ideology plays in film festivals construction of dominant ideas about art cinema Film festivals are considered the driving force of the film industry outside Hollywood disseminating ideals of cinematic art and humanist politics However the question of what drives them remains highly contentious In a rare consideration of the European competitive film festival circuit as a whole this book analyses the shared economic geopolitical and cultural histories that characterise European A festivals It offers too the first extensive analysis of such festivals role in the canonisation of select Italian films from Rome Open City to The Great Beauty and Gomorrah The book proposes a new approach to ideology critique one that enables detailed examination of how film festivals construct ideas about not only contemporary art cinema but assumptions about gender race colonialism and capitalism     The Cinema of Steven Spielberg Nigel Morris,2007-02-13 Cinema s most successful director is a commercial and cultural force demanding serious consideration Not just triumphant marketing this international popularity is partly a function of the movies themselves

Polarised critical attitudes largely overlook this and evidence either unquestioning adulation or vilification often vitriolic for epitomising contemporary Hollywood Detailed textual analyses reveal that alongside conventional commercial appeal Spielberg's movies function consistently as a self reflexive commentary on cinema Rather than straightforwardly consumed realism or fantasy they invite divergent readings and self conscious spectatorship which contradict assumptions about their ideological tendencies Exercising powerful emotional appeal their ambiguities are profitably advantageous in maximising audiences and generating media attention      *The Cinema of Christopher Nolan* Jacqueline Furby, Stuart Joy, 2015-08-04

Over the past fifteen years writer producer and director Christopher Nolan has emerged from the margins of independent British cinema to become one of the most commercially successful directors in Hollywood From Following 1998 to Interstellar 2014 Christopher Nolan's films explore philosophical concerns by experimenting with nonlinear storytelling while also working within classical Hollywood narrative and genre frameworks Contextualizing and closely reading each of his films this collection examines the director's play with memory time trauma masculinity and identity and considers the function of music and video games and the effect of IMAX on his work      *The Cinema of Todd Haynes* James Morrison, 2007

Todd Haynes has emerged from the trenches of independent American film in the 1990s to become one of the twenty first century's most audacious filmmakers In a series of smart informative essays this book traces his career from its roots in New Queer Cinema to the Oscar nominated Far from Heaven 2002 Along the way it covers such landmark films as Poison 1991 Safe 1995 and Velvet Goldmine 1998 Contributors look at these films from a variety of angles including his debts to the avant garde and such noted precursors as Rainer Werner Fassbinder his adventurous uses of melodrama and his incisive portrayals of contemporary life

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