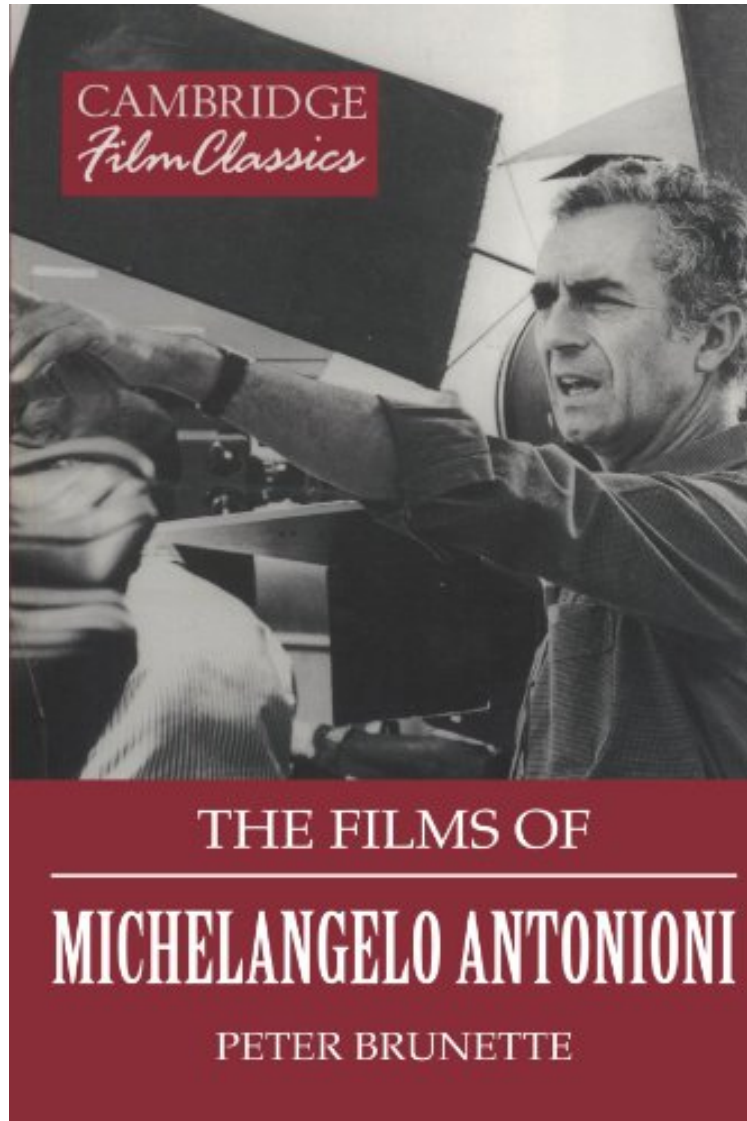


(Mobile ebook) The Films of Michelangelo Antonioni (Cambridge Film Classics)

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Peter Brunette

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#2057264 in Books Cambridge University Press 1998-09-28 Original language: English PDF # 1 8.98 x .51 x 5.981, .67 #File Name: 0521389925186 pages | File size: 70.Mb

Peter Brunette : The Films of Michelangelo Antonioni (Cambridge Film Classics) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Films of Michelangelo Antonioni (Cambridge Film Classics):

3 of 5 people found the following review helpful. Good but overrated study of Antonioni's main films By Robert Blenheim As a past film teacher and now Antonioni lover, I found this book disappointing in a few important respects, although the author is knowledgeable about the subject. A lot of this book seems tending toward the pseudo-

intellectual, its author sometimes employing a rather confused and circuitous reasoning that exemplifies the kind of film analysis I tend to dislike. There are some very good points made in the book, and I certainly wouldn't steer any lover of Antonioni away from reading it, but anyone considering purchasing this rather expensive volume should be warned it isn't definitive or, ironically, very thorough underneath the heavy verbiage. One of its main sins is to make the common mistake many film writers make of building interpretations mainly on what a filmmaker says about his own work; indeed, Brunette uses Antonioni's own statements as almost an exclusive and sacrosanct guide to the films' meanings. As a film teacher, I long ago learned the truth of the adage, "trust not the artist, trust the tale", and found the most valuable way to approach an analysis of any work of art is to break apart and study how its elements function together within the work. Many great artists (painters, poets, as well as filmmakers) work a great deal on instinct, and the meaning(s) offered up by their works usually, especially as to the greatest artists, far surpass any of their conscious intentions. It may be of passing interest (or more than passing, but certainly secondary) to learn what Antonioni intended to do, but I think the primary job of film analysis is to dissect what a work of cinematic art he created actually does. I think this is why the author spends so many words in faulting and criticizing other writers like Seymour Chatman who is doing his job by responding more to the artistic functioning of the elements in the films themselves; Brunette strikes me as taking a completely wrong road in trying to make a final judgement on Antonioni films by way of Antonioni's own proclamations. At any rate, the book has much in it that will provoke thought, but, if I were you, I'd rush out and get Chatman's book first. Bob Blenheim 3 of 4 people found the following review helpful. A bit superficial, but has some highlights. By Andreas B. From the out-start reading the Introduction, one gets the following idea: the author is apologetic that he will not provide an exhausting account, which is the usual academicist excuse, but then relies pages on end on too many shallow critiques from other film-critics. Furthermore, Brunette depends a large amount, (even on occasion contradicting the very director himself to suit his argument), on what Antonioni stated in interviews and press conferences! Should you like to perceive Antonioni himself or his films better, choose Seymour Chatman's book, or William Arrowsmith's if not Antonioni's own reflections in: *The Architecture of Vision*, where you will find the bulk of Antonioni's views, ... on which Brunette actually relies on. I have read this book posterior to these and seen all of Antonioni's films (incl. documentaries), and I had to struggle a bit with the pedantic and tedious manner in which the book is written. Not that bad criticism is totally wrong, -but it ought to enlarge one's vision not be simply simplistic ... Nonetheless, there are a few highlights which bring something new in terms of analysis, -but by far too few in my opinion. 13 of 14 people found the following review helpful. Perfect Antonioni primer. By Pete Marinucci. Quite simply, this book is the perfect starting point for someone trying to understand the often-confusing and richly layered and textured films of Michelangelo Antonioni. Brunette devotes a chapter each to six of Antonioni's signature films: "L'avventura", "La notte", "L'eclisse", "Red Desert", "Blow-Up", and "The Passenger". While this list is far from comprehensive, it gives a very thorough analysis of the "classic Antonioni". Even those familiar with Antonioni will find this book to be very useful. An excellent addition to any film-lover's library, no matter if s/he is a novice or a film professor. Also look for Brunette on the commentary track of the "Blow-Up" DVD.

The Films of Michelangelo Antonioni provides an overview of the Italian director's life and work, and examines six of his most important and intellectually challenging films. *L'avventura*, *La notte*, and *L'eclisse*, released in the early 1960s, form the trilogy that first brought the director to international attention. *Red Desert* was his first film in color. *Blow-up*, shot in English and set in swinging London, became one of the best-known (and most notorious) films of its era. *The Passenger*, starring Jack Nicholson, is the greatest work of his maturity.

'... a long-overdue review of an auteur too often dismissed or ignored.' David Martin-Jones, *Film-Philosophy*
About the Author Peter Brunette is the Reynolds Professor of Film Studies and director of the film studies program at Wake Forest University.