

The Logic of Images

Wim Wenders

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Wim Wenders : The Logic of Images before purchasing it in order to gage whether or not it would be worth my time, and all praised The Logic of Images:

5 of 5 people found the following review helpful. King of the RoadBy Shaun AndersonThis slim, but fascinating book, is not entirely only accessible to fans of the cinema of Wim Wenders. It certainly fills that requirement with a number of essays detailing the making of a number of his films, his inspirations and the industrial and creative difficulties befalling an artist in the 1970's and 1980's, the most fascinating of which is the trials and tribulations endured with the troubled production and distribution of "Paris, Texas." But the book is at its strongest when Wenders commits his philosophy of cinema to the page. This is a philosophy in which image is all important and in which narrative and the story-telling process is seen to hijack the purity and truthfulness of said images - an attitude he shares with his colleague Werner Herzog. What comes across strongest is Wenders love affair with cinema, often reflected in his films overriding pre-occupation with imported Hollywood forms and images. Importantly though Wenders regularly subverts and challenges such images/attitude, as in films such as "Kings of the Road" and "The American Friend." Rather than write with the pretension one would expect of an `auteur' Wenders in fact writes in a very simplistic, understandable and down to earth prose style, which takes "The Logic of Images" away from the stuffy, incomprehensible world of academic film theory. Overall there is a feeling of lamentation and nostalgia both in Wenders writing and his cinema, which permanently gives the sense that something great and good has been irretrievably lost.

This book is the companion volume to "Emotion Pictures". In the book Wenders moves from a contemplation of pure cinema, to a consideration and analysis of his own films. Beginning with the question: Why do you make films?, Wenders expresses his own unique approach to cinema. He then proceeds to discuss the full range of his work, from "Summer in the City" and his early German films, through to "Paris, Texas" and "Wings of Desire".

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