

# 16+

source guides

auteur theory/  
auteurs



National Library

# auteur theory/auteurs

16 + Source Guide



## contents

THE CONTENTS OF THIS PDF CAN BE VIEWED QUICKLY BY USING THE BOOKMARKS FACILITY

INFORMATION GUIDE STATEMENT .....	i
BFI NATIONAL LIBRARY .....	ii
ACCESSING RESEARCH MATERIALS .....	iii
APPROACHES TO RESEARCH, by Samantha Bakhurst .....	iv
INTRODUCTION .....	1
<b>AUTEUR THEORY AND ITS DEVELOPMENT</b>	
Books .....	2
Journal Articles .....	3
<b>CASE STUDIES</b>	
Woody Allen .....	6
Alison Anders .....	7
Kathryn Bigelow .....	10
Tim Burton .....	13
Jane Campion .....	15
Gurinda Chadha .....	18
Maya Deren .....	20
Jean Luc-Godard .....	25
Werner Herzog .....	26
Krzysztof Kieslowski .....	28
Stanley Kubrick .....	29
Akira Kurosawa .....	30
Ken Loach .....	32
Ida Lupino .....	34
Leni Riefenstahl .....	35
Martin Scorsese .....	37
Steven Spielberg .....	39
Andrei Tarkovsky .....	42
Agnes Varda .....	43
Orson Welles .....	44
Wim Wenders .....	45
Wong Kar-Wai .....	46

Contributors: Sean Delaney, Sarah Carrant, Anastasia Kerameos, Christophe Dupin, Sophie Gee, Stephen Gordon, Andrea Harrow, Ayesha Khan, Susanna Goodson, Nathalie Sergent, Joe Seider, Emma Smart, Kristy Widdecombe, Nicola Clarke.

Design/Layout: Ian O'Sullivan  
Project Manager: David Sharp

# 16+ MEDIA STUDIES

## INFORMATION GUIDE STATEMENT

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited”.

# BFI National Library

All the materials referred to in this guide are available for consultation at the BFI National Library. If you wish to visit the reading room of the library and do not already hold membership, you will need to take out a one-day, five-day or annual pass. Full details of access to the library and charges can be found at:

[www.bfi.org.uk/filmtvinfo/library](http://www.bfi.org.uk/filmtvinfo/library)

BFI National Library Reading Room Opening Hours:

**Monday**

10.30am - 5.30pm

**Tuesday**

10.30am - 8.00pm

**Wednesday**

1.00pm - 8.00pm

**Thursday**

10.30am - 8.00pm

**Friday**

10.30am - 5.30pm

If you are visiting the library from a distance or are planning to visit as a group, it is advisable to contact the Reading Room librarian in advance (tel. 020 7957 4824, or email [library@bfi.org.uk](mailto:library@bfi.org.uk)).

BFI National Library  
British Film Institute  
21 Stephen Street  
London  
W1T 1LN  
Tel. 020 7255 1444

[www.bfi.org.uk/filmtvinfo/library](http://www.bfi.org.uk/filmtvinfo/library)

The library's nearest underground stations are Tottenham Court Road and Goodge Street. For a map of the area please see:

[www.bfi.org.uk/filmtvinfo/library/visiting](http://www.bfi.org.uk/filmtvinfo/library/visiting)

# Accessing Research Materials

## Copies of articles

If you are unable to visit the library or would like materials referred to in this guide sent to you, the BFI Information Service can supply copies of articles via its Research Services. Research is charged at a range of hourly rates, with a minimum charge for half an hour's research – full details of services and charges can be found at:

[www.bfi.org.uk/filmtvinfo/services/research.html](http://www.bfi.org.uk/filmtvinfo/services/research.html)

For queries about article copying or other research, please contact Information Services at the above address or telephone number, or post your enquiry online at:

[www.bfi.org.uk/filmtvinfo/services/ask](http://www.bfi.org.uk/filmtvinfo/services/ask)

## Other Sources

### Your local library

Local libraries should have access to the inter-library loan system for requesting items they do not hold and they may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some recent newspaper items may be held by your local reference library. Larger libraries will hold other relevant materials and should offer internet access.

### Your nearest college/university

Universities may allow access to outside students, though you may not be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material. The BFI Film and Television Handbook lists libraries with significant media collections.

### Your school library

### Local bookshops

Some of the books mentioned in the bibliography will be in print and your bookshop should be able to order items for you.

### The British Library Newspaper Library

The Newspaper Library will have all the newspaper items referred to in this guide. Contact the library first if you wish to visit. 16+ students under the age of 18 will need to make an appointment.

### The British Library Newspaper Library

Colindale Avenue

London

NW9 5HE

Tel. 020 7412 7353

Email: [news@bl.uk](mailto:news@bl.uk)

[www.bl.uk/collections/collect.html#newsBL](http://www.bl.uk/collections/collect.html#newsBL)

# Approaches to Research

by Samantha Bakhurst

## Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn't directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

A broad overview of the area you are researching: This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences that have shaped it.

An awareness of different debates which may exist around the area of study: There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate over how audiences watch television or film, ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, will be extremely shallow if you have no knowledge of these different perspectives.

Some knowledge of the work of theorists in the area: You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.

Information relevant to all key concept areas: You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

## Types Of Research

**Primary:** This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on things such as, for example, what activities women are shown doing in advertisements over one week of television viewing. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in the up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.

**Secondary - printed sources:** This is where you will be investigating information gathered by other people in books, newspapers, magazines, on radio and television. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.

**Secondary - online sources:** Online sources are also mainly secondary. You will need to be able to make comparisons between sources if you intend quoting online information, and to be wary of the differences between fact and opinions. Don't necessarily assume something is a fact because someone on a website says it is. Some websites will be "official" but many will not be, so you need to think about the authority of a site when assessing the information found on it. The structure of a website address (URL) can indicate the site's origin and status, for example, .ac or .edu indicate an academic or educational institution, .gov a government body, .org a non-profit organisation, .co or .com a commercial organisation. Websites sometimes disappear or shift location - make sure you can quote a URL reference for a site, and perhaps keep a note of the last date that you checked it.

**Other Media:** When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.

**History and development:** Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.

**Theory:** This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

## Using Research

**Organising your research:** Before rushing headlong to the local library or web search engines, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.

**Applying your research:** Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of your evidence for an analysis of the text. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.

**Listing your research:** It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work.

References are usually written in this way:

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.
2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, Vol.24, No.3, May-June 1983.

Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number. Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.

# introduction

With this guide we have set out to give the user a few pointers in the direction of auteur theory, suggested some “auteurs” to consider, and generally tried to open up the topic for you. In so doing we are conscious that the “auteur” debate can be quite daunting, especially once a student moves from relatively straightforward definitions into the underlying theory and philosophy that some writers and commentators utilise in interpreting and analysing the topic.

To start the ball rolling: a number of people have contributed to this guide – but (it might be argued) all under my direction. This could imply that this is my guide and that I am therefore the author(auteur), but as the words are not my own, it is fairly clear that I could not be regarded as an “auteur”. If this was a film, and I was the director, we might argue as to whether my direction of the process was so complete as to overpower any input from my collaborators, and this is one of the key points that debates have revolved around: film-making is often such a collaborative process that auteurship might not be said to occur easily.

A second issue to consider is about organisational control: if this guide is a product of the *bfi* any claim I might have to be its creator might be nullified, in the same way that a studio system might influence the input of any director to their finished film.

The reader needs to understand that there is a considerable European tradition that says that film-makers develop recognisable styles, unfettered by a studio system (even if they work within one) and the finished film expresses their own philosophy of life, thoughts, politics and worldview distilled into their own creative output. This has quite a lot to do with the creation of works of art (films), and film being seen in the light of this tradition. So, with these points in mind, you should now begin to engage with the arguments, which the references in this guide will lead you to. Don't be put off by the list of directors whose work we have chosen to focus on: some of these may seem difficult, but then again, some of the 'difficult' ones may be your favourites. If in doubt, see what you make of some of those who seem to work more in the mainstream, like Steven Spielberg or Woody Allen.

David Sharp



# auteur theory and its development

## books

BAZIN, Andre

**What is cinema? Vols. 1 & 2.**  
Berkeley: University of California Press, 1967 & 1971. Vol. I: 183p. notes. index; Vol. II: 200p. notes. index.

Written as a series of essays in the 1950s by an editor of the new film criticism magazine *Cahiers du Cinema*, Bazin's original ideas on the *politique des auteurs*, which came to be known as auteur theory, are still widely influential. These translated texts made his theories available to English-speaking countries and are considered seminal reading for film students.

BYWATER, Tim & SOBCHACK, Thomas

**An introduction to film criticism: major critical approaches to narrative film.**  
New York: Longman, 1989. 238p. chronology. bibliog.. glossary. Index.

See Chapter 3: The auteurist approach: analysis of filmmakers and their films, pp. 51-79.

In this book on film criticism, the authors evaluate film by applying auteur theory, i.e. identifying themes or stylistic signatures, a director's personal vision. Weaknesses in adhering to auteur criticism, (film as a collaborative effort, films which do not fit within a director's body of work or *oeuvre*) are mentioned as is the importance of the interview in re-evaluating an auteur. Examples of how interviews interplay with a film's reading are presented as are two different auteurist critics' approaches to the same director, Howard Hawkes. It's an interesting, practical study well-worth a peek.

CAUGHIE, John (ed.)

**Theories of authorship: a reader.**  
London: Routledge & Kegan Paul Ltd, 1981. 316p. notes. bibliog. indices. (British Film Institute Readers in Film Studies Series)

This is an invaluable collection of articles documenting the stages in the formation of auteur theory. It

includes essays by a number of notable film and cultural theorists, including Andrew Sarris, Peter Wollen, Geoffrey Nowell-Smith, and Roland Barthes. The book is well edited with a useful commentary to guide readers towards a new perspective on authorship and film theory but not updated since 1981.

COOK, Pam (ed.)

**The cinema book.** [3rd ed.]  
London: British Film Institute, 2007. xiv, 610 p. illus. bibliog. index. See Part 6: Authorship and Cinema, pp. 385-483.

Probably the best introduction to the breadth of auteur theory: if you only have time to look at one book, you won't go far wrong with this one as it covers auteur theory and film authorship from New French Cinema to contemporary theory and practitioners, with case studies throughout. The second edition was ranked the #1 book on film, par excellence, by readers in the BFI website poll in 2001, and the new edition is set to continue that legacy.

CORRIGAN, Timothy

**A cinema without walls: movies and culture after Vietnam.**  
New Brunswick, NJ: Rutgers University Press, 1991. 258p. illus. notes. bibliog. index.

See Chapter 4, "The Commerce of Auteurism: Coppola, Kluge, Ruiz," pp. 101-136.

Corrigan revisits the implications of auteur theory and suggests that a new facet be added, that of the auteur as a commercial strategy for organising audience reception, a critical concept bound to distribution and marketing aims. This interpretation of understanding an auteur requires that a cultural, commercial and social interaction be included. The author's analysis is an interesting and important contribution to auteur theory but his use of advanced terminology takes some getting used to.

EVANS, Peter William (ed.)

**Spanish cinema: the auteurist tradition.**  
Oxford: Oxford University Press, 1999. 350p. [8 plates] index.

This collection of essays by film academics on Spanish cinema consider auteurist directors as those filmmakers who, above all else, are expressing a personal vision. Presented chronologically, the essays chart the development of auteurist cinema in Spain since the 1950s and acknowledge the representative work of some of the directors from each period. Historical/political context is emphasized for filmmakers working under Franco's censorship, and after his death in 1975. Some of the filmmakers covered are: Berlanga, Saura, Buñuel, Aragón, Miró, Almodóvar, Luna, and Medem.

HAYWARD, Susan

**Cinema studies: the key concepts, 2nd edition.**  
London: Routledge, 2000. 528p. bibliog. Indices.

This book gives a brief definition of key concepts in film studies. There is a section tracing the origins from the French *Film d'Art* movement in 1908 through the *Cahiers* emphasis on *mise-en-scene* in the 1950s and onto to the theory's deconstruction by way of semiotics in the 1980s.

HILLIER, Jim (ed.)

**Cahiers du cinema, Volume 1: The 1950s: neo-realism, Hollywood, new wave.**  
London: Routledge & Kegan Paul plc, 1985. 312p. notes. appendices. Indices.

This is essential, primary source reading drawn from the journal which championed the work of those directors seen as contributing to the theory of auteurship. The section dedicated to auteurs covers: Howard Hawks, Otto Preminger's *ANGEL FACE*, Alfred Hitchcock's *REAR WINDOW*, Fritz Lang's *BEYOND A REASONABLE DOUBT*, and Sam Fuller.

LEWIS, Jon (ed.)  
**The new American cinema.**  
 Durham, NC: Duke University Press, 1998. 405p. illus. bibliog. index.

See "Auteur cinema and the 'film generation' in 1970s Hollywood," by David A. Cook pp. 11-37; and "Auteurs and the new Hollywood," by Timothy Corrigan pp. 38-63

The editor writes in his introduction that the two essays on contemporary auteur cinema listed above contextualise the notion of the auteur as having its root within the economic imperative of studio-produced movies. This phenomena now translates into the management and marketing of the contemporary auteur as an independent director with "cult" status. Both Cook and Corrigan examine how Hollywood changed dramatically in the late 1960s and produced a new generation of filmmakers, Coppola, Spielberg, Lucas, Scorsese. These filmmakers' styles have pushed our perception of the auteur even further.

SOBCHACK, Thomas & Vivian C.  
**An introduction to film, 2nd edition.**  
 Boston: Little, Brown & Co., 1987. 514p. illus. bibliog. glossary. Index.

See pp. 302-312

Here the authors single-out and define what distinguishes a film auteur from a film artist. "Directors... who worked for Hollywood studios, but "who transcended their routine assignments to create a body of work stamped with a distinctive style or vision" – have been labelled *auteurs* by French critics. These directors did not have complete control over their films and yet managed to convey their particular vision. After the demise of the strong studio system and the advent of independent production in the mid-1960s, the line between auteur and artist becomes less distinct.

TASKER, Yvonne (ed.)  
**Fifty contemporary filmmakers.**  
 London: Routledge, 2002. 447p. index.

The introductory essay written by the editor tells us that while there is some scepticism about authorship in film studies, it remains a point of reference for cinemagoers and contemporary filmmakers

continue to be significant within film culture. That said, the contributed essays by various film writers and lecturers cover a plethora of contemporary directors from Europe, North America and Asia, some of whom include: Luc Besson, David Lynch, John Woo, Spike Lee, the Coen Bros, Mira Nair and Wim Wenders.

WHARTON, David and GRANT, Jeremy  
**Teaching auteur study.**  
 London : BFI Education, 2005. 86 p.; illus. glossary. bibliog.  
 (Teaching film and media studies)

This series is primarily an aid to teachers of film and media studies but can be equally useful to students. It acts as a guide to the key concepts of auteur theory and includes case studies on 'Alien and multiple authorship', 'Genre and authorship – romantic comedy', 'Lynne Ramsay as director', and 'Dustin Hoffman as actor-auteur'.

WOLLEN, Peter  
**Signs and meaning in the cinema, expanded edition.**  
 London, BFI, 1998. 188p. illus. Index.

See pp. 50-78

Wollen's analysis covers the background of auteur theory as well as contributing some original insight into two American directors working in the genre of Westerns, Howard Hawks and John Ford. He concludes that there are a number of possibilities for developing auteur theory further, one of which is to compare a director like Howard Hawks with a novelist like William Faulkner: an interesting suggestion.

## journal articles

CINEACTION  
 No. 21/22. Summer/Autumn 1990  
 [whole issue]

### Rethinking authorship

This special issue revisits auteur theory and expands on the concept initially conceived in the late 1950s and through the 1960s, namely that the author is not isolated from a social and political context and a work is never wholly attributable to one artist's individual genius. Robin Wood writes

about two noir films of the 1950s, as well as authorship in general. Richard Lippe reappraises George Cukor while Florence Jacobowitz asks what Joseph Von Sternberg can know about motherhood in *BLONDE VENUS*. V.F. Perkins resurrects film authorship to again examine the controversy. Other articles include an interview with Terence Davies; a look at baseball, history and cinema; genre and Arthur Penn; the films of Leo McCarey and finally Spike Lee's *DO THE RIGHT THING*.

### DOX: DOCUMENTARY FILM QUARTERLY

No.25. October 1999, pp. 7-9

**There is typing and there is writing,** by Tue Steen Müller and Nick Fraser

An email chat between European Documentary Network director Tue Steen Müller and BBC Storyville editor Nick Fraser in which they discuss the notion of an auteur and what constitutes a good documentary.

### FILM COMMENT

Vol.27. No. 5 Sept/Oct 1991, pp. 42-57

**Guilty by omission, by Jonathan Rosenbaum; Ray's world according to Ray,** by Nicholas Ray

Rosenbaum questions the collective amnesia of the US when it comes to acknowledging or celebrating films that are antiracist or which address social issues, many times ignoring the issues completely. This is also true of auteur criticism that has failed to see the content of political film as it focuses only on style. Rosenbaum examines some of these films and their blacklisted filmmakers devoting much of his attention to Nicholas Ray. Rosenbaum then uses Irwin Winkler's 1991 film *GUILTY BY SUSPICION* as a comparison to some of these films as it indicts the blacklist as an insane, destructive force but finally fails to deal with the issue of social criticism. Nicholas Ray's article questions the validity of auteur theory but then asserts that the director is the true author.

**FILM COMMENT**

Vol.26. No. 4 July/August 1990, pp. 19-22

**Auteurism is alive and well**, by Andrew Sarris

In this third instalment in *Film Comment* on the debate around film criticism, Sarris answers Richard Corliss, Roger Ebert and David Thomson's conclusion that auteurism is dead. While he continues to champion auteur theory, Sarris focuses this article on his colleagues and their contribution to the theory's development. It's an insightful personal, rather than theoretical, look at auteur theory as he writes as someone who influenced its course. See also the articles by Richard Corliss and Roger Ebert in the previous two issues of *Film Comment*.

**FILM CRITICISM**

Vol.19. No. 3. Spring 1995 [whole issue]

**The new auteurism**

In an issue dedicated to the new auteur, essays explore some dimension of the author's creative presence in film as well as the variety of cultural functions that limit that presence. Out of this interplay, emerges the spectator's comprehension and identification with the text. In focus are: Atom Egoyan's early films; Robert van Ackeren's melodramas; Agnieszka Holland's *EUROPA, EUROPA*; Pasolini's *ACCATONE*; and Scorsese's *TAXI DRIVER*.

**FILM CULTURE**

No.27. Winter 1962/63, pp. 1-8

**Notes on the auteur theory in 1962**, by Andrew Sarris

Straight from the horse's mouth, here is the original Sarris article that critiques the ideas of *la politique des auteurs* that Bazin first wrote about. He reacts against the infallibility of naming someone as a master, but agrees that each film needs to be evaluated as a piece of film history, orchestrated by its maker. Sarris then appropriates the theory as a critical device for recording the history of American cinema, as "the only cinema in the world worth exploring in depth." Finally he outlines his criteria for defining an auteur. Recommended source material for impressing lec-

turers.

**FILM HISTORY**

Vol.7. No. 4 1995 [whole issue]

**Auteurism revisited**

The editor of this special issue on auteur theory, Richard Koszarski, re-examines the controversy surrounding auteur theory and accepts that it continues to be used and remains influential. There is an article by Andrew Sarris on his battle with Pauline Kael, while the rest of the issue applies the auteur concept to classical Hollywood cinema. Robert Spadoni re-examines how MGM studio manager Irving Thalberg influenced *GRAND HOTEL* (1932). Susan Felleman writes about Albert Lewin and his problems with critics over his pretensions. Romaine Fielding, Oscar Micheaux, Ed Wood and Joseph Lerner are also re-evaluated.

**FILM QUARTERLY**

Vol.16. No. 4. Summer 1963, pp.26-33

**The auteur theory and the perils of Pauline**, by Andrew Sarris

Sarris' rebuttal to Kael's attack on his notion of auteur theory in the previous issue of *Film Quarterly* lacks a coherent defence but finally declares that "it comes closer than any other [theory] to providing sufficient information on the meaning and style of cinema." Read them both and decide for yourself. \*Note that the editor also joins into the debate in the following *Film Quarterly*, Fall 1963.

**FILM QUARTERLY**

Vol.16. No. 3. Spring 1963, pp. 12-26

**Circles and squares**, by Pauline Kael

In an important and well-remembered attack on Andrew Sarris' auteur theory, Pauline Kael begins by refuting the three factors, or circles, that Sarris uses to define the auteur: technical competence, distinguishable personality and interior meaning. She tells us finally that a good critic doesn't need these box-ticked criteria to excite people into seeing more films. Kael asks whether these American films are really worth so much praise, or were they only

interesting to the French for their unique American-ness, having been deprived of their availability in occupied France.

**IF**

No.27. September 2000, pp. 36-37

**I'm an auteur, so you can get fucked**, by Ian David

Writer Ian David states in no uncertain terms why auteur theory is "an aberration" when it ascribes credit to the director who shapes a film but disregards writers who create the characters, scenes and dialogue.

**IN THE PICTURE**

No.56 March 2007, p.4-5

**What's an auteur?**, by Rona Murray

Examines the history of auteur theory and the definition of what an auteur is, with particular reference to the way it is studied in A' Level Film Studies. Includes a bibliography.

**INDEPENDENT FILM AND VIDEO MONTHLY**

Vol.21. No.2. March 1998, pp. 30-31,60

**"a film by..."**, by Marion Wolberg Weiss

Interview with Andrew Sarris 35 years after he wrote his groundbreaking article in the 1955 *Film Culture*, "Notes on the Auteur Theory." He comments that he is a constant revisionist and would today emphasise the genre [of the auteur, technical competence, distinguishable personality, interior meaning] rather than the director.

**LISTENER**

Vol.124. No.3182, 13 Sept 1990, pp. 36-37

**Cinema's vision thing**, by Richard Combs

Combs gives a thoughtful and articulate criticism of the movie industry and of directors being used as a kind of designer advertising used to promote film. He notes a fundamental change in auteur theory when the Young Turks of the French New Wave aimed to change the way movies were perceived; whereas today

critics look for heroic individuals outside the system, the kind of attitude the original *auteur*-ist critics were attacking. Combs reminds us that Spielberg is more in keeping with the tradition of the studio auteur than Scorsese or Lynch's 'personal projects.

#### LISTENER

Vol.109. No.2804, 14 April 1983, pp. 36

**The great authorship mystery**, by John Wyver

Not forgetting our good friend television, John Wyver challenges the notion that considers cinema as the director's medium and whereas television is the writer's. Acclaimed TV drama, *BOYS FROM THE BLACKSTUFF* won accolades for its writer Alan Bleasdale but the director Philip Saville's style of directing made a huge impact on the finished product. Wyver believes that TV director's need to be acknowledged in order to encourage the kind of innovations that Saville displays.

#### SCREEN

Vol.41. No.1. Spring 2000, pp.101-108

**www.auteur.com?**, by Catherine Grant

An exploration of whether "globalization" and "deterritorialization" will affect our notion of the auteur. Will marketing, worldwide distribution and seeking finance for future projects co-opt directors into the commerce of auteurism? The author begins by revisiting earlier positions written about auteur theory in the usual complicated/oblique *Screen*-style. Requires some effort for understanding.

#### SIGHT AND SOUND

Vol.9. No.12. December 1999, pp.24-27

**The group**, by Chris Darke

Looks at the new Young French Cinema that descends from the auteur tradition and how audience and critics are receiving these films. These films include: Erick Zonca's *THE DREAM LIFE OF ANGELS* (1998), Cedric Kahn's *L'ENNUI* (1998), Arnaud Desplechin's *MY SEX LIFE* (1996), and Olivier Assayas' *IRMA VEP* (1996) among others.

#### SPECTATOR

Vol.14. No.2. Spring 1994, pp. 11-21

**The real, the really real and the relinquished real: rethinking auteur theory in a modern-post-modern continuum**, by Alison Trope

Trope makes an interesting analysis of auteur theory by fitting it around theories of modernism, realism and postmodernism with a logical historical progression. Filmmakers and their films are cited as examples of how changing ideologies push the boundaries and are made manifest in the art of film and the making of meaning. She asks us to consider whether cinema can continue to transcend the theories that pattern it.

#### WIDE ANGLE

Vol.6. No.1. 1983, [whole issue]

**Authorship, featuring: Godard, Hawks, Kubrick, Wyler**

In this issue devoted to re-examination of the author, several different methods of approach are exemplified. David Bordwell argues that it is still relevant to name authors for understanding aspects of filmmaking, viewing and criticism. He looks at Godard's use of the jump cut and how it is made meaningful. The adaptation process is examined by William Luhr in respect to Raymond Chandler's work on an unused script for *LADY IN THE LAKE* (1947). Christopher Orr revisits Howard Hawks and William Wyler's co-directed film *COME AND GET IT* (1936) and sides with the scriptwriters as the authorial voice, over these two auteur directors. Mike Budd looks at the different personalities at work on one production – *THE CABINET OF DR. CALIGARI* (1919). Finally, Peter Baxter uses psychoanalytical criticism to examine Stanley Kubrick's *DR. STRANGELOVE* (1965).

#### WIDE ANGLE

Vol.5. No.3. 1982, pp. 16-22

**Authorship and Hollywood**, by Stephen Crofts

Rather dry analysis regarding the concept of a film author or auteur and its variances for evaluation such as personality, style, struc-

ture, author-as-subject within the film, etc. Crofts abandons authorship as communication transferred directly from author to reader. Instead, he calls for all variants of auteurism to be scrapped because they divide artistic production from true concerns of social determination.

# case studies

## Woody Allen



### books

BAILEY, Peter J.  
**The Reluctant Film Art of Woody Allen.**  
 University Press of Kentucky, 2001. 324p. illus. bibliog. index.

Bailey points out that Woody Allen has consistently focused on the tensions between art and life throughout his filmmaking career. This study provides thorough readings of Allen's films up to *SWEET AND LOWDOWN* and also discusses how the filmmaker's personal life may have informed his work. Central to this book is an examination of the relationship of the artist/filmmaker to his audience, notably in *STARDUST MEMORIES* and *SWEET AND LOWDOWN*.

BLAKE, Richard A.  
**Woody Allen: Profane and Scared.**  
 Scarecrow Press, 1995. 235p. filmog. bibliog. index.

This is a theological look at Allen's films: it traces Allen's concerns over God, religion (Jewish and Christian), society, family, and morality through his films. Blake's book is divided into a close look at different "types" of his films: comedies, experiments, romances, interludes and moral fables.

CURRY, Renée R. (ed)  
**Perspectives on Woody Allen.**  
 G.K. Hall & Co, 1996. 256p. filmog. bibliog. index.

A good resource for the study of Allen's films, this volume includes reviews for all of his films up to *HUSBANDS AND WIVES* and provides an interesting collection of essays, some reprinted, some specially written for the volume, on his works. Interesting essays include a look at gender and relationship codes, and whether or not he subverts them, an examination on Allen's use of comedy, and a study of family in Allen's films, most notably in *HANNAH AND HER SISTERS*.

GIRGUS, Sam B.  
**The films of Woody Allen.**  
 Cambridge University Press, 1993. 146p. illus. filmog. index.

Girgus discusses Allen's films from the seventies and eighties: narrative techniques in *ANNIE HALL*, expressive cinematography of the city in contrast to the main character's inability to communicate effectively in *MANHATTAN*, fantasy and reality in *THE PURPLE ROSE OF CAIRO*, family life in *HANNAH AND HER SISTERS*, and religious/moral questions in *CRIMES AND MISDEMEANORS*.

KING, Kimball  
**Woody Allen: a casebook.**  
 Routledge, 2001. 158p. bibliog. index.

This is a rewarding and wide ranging collection of essays on Allen's works. There are two essays which examine the role of music in Allen's films, a look at self-reflexivity in his films, an analysis of the "Woody Allen" persona, and a discussion on the filmmaker's existential themes. This recent volume of work deals with Allen's oeuvre as a whole, but provides a particular focus on his most recent films up to *SWEET AND LOWDOWN*.

LEE, Sander H.  
**Woody Allen's Angst: philosophical commentaries on his serious films.**  
 McFarland, 1997. 402p. illus. filmog. bibliog. index.

This book traces Allen's philosophical concerns throughout his film work. Each film is discussed separately and analysis is provided alongside a detailed description of the plot. Although thematic links are occasionally made with his other works, because the book is arranged as separate discussions of each film rather than discussions of philosophical ideas, the reader must make his own thematic connections to gain a complete picture of the director's philosophical concerns. Issues covered include the Pygmalion-Galatea complex, male protagonists (often played by Allen), and social-ethical dilemmas, most rewardingly discussed in the chapter on *CRIMES AND MISDEMEANORS*. In his analysis, Lee draws from the theories of philosophers, notably Sartre whose work can be seen as (directly or indirectly) informing Allen's. The appendix provides a brief but interesting written interview between the author and the filmmaker on Allen's philosophies: "Conflict between despair and hope can only be resolved on an individual basis, not in any general theoretical way".

YACOWAR, Maurice  
**Loser Take All: the comic art of Woody Allen.**  
 Continuum, 1991. 330p. filmog. bibliog. index.

Yacowar argues that although Woody Allen's career began as a comic, he is a serious artist who uses comedy to communicate his serious themes. Drawing from examples from Allen's films, stage plays and writings, this book traces the filmmaker's comedic development from his early films where storylines were largely used to support jokes and punchlines, through to his less comic films, where humour is used to characterize the players. Also included is an examination of the "Allen" persona (most often, but not always played by the director) presented in his films.

## journal articles

**FILM AND PHILOSOPHY**  
2000

This special issue, edited by the author of *Woody Allen's Angst: philosophical concerns in his serious films*, is entirely devoted to examining Woody Allen's films in a philosophical context. Various essays in this collection include an examination of Allen's search for virtues, a discussion of why we laugh at and with Allen, a study of moments of epiphany within Allen's films, and expectedly, numerous examinations, analyses, and discussions on *CRIMES AND MISDEMEANORS*.

**FILM CRITICISM**

Vol.19. No.2. Winter 1994-5, pp.40-54

**The Narrator and the Narrative: The Evolution of Woody Allen's Film Comedies**, by Celestino Deleyto

Deleyto looks at the evolution of Allen's relationship with narrative, focusing on *LOVE AND DEATH*, *ANNIE HALL*, and *MANHATTAN*. Deleyto points out that in his early films, narrative was used to create situations for the Allen persona to deliver jokes. This reveals Allen's background as a stand-up comedian, who is used to a dialogue between the speaker and the audience. This direct dialogue evolves through Allen's films. *LOVE AND DEATH* presented a narrative situation where the Allen persona could deliver his thoughts on philosophy and death. The Allen persona appears again in *ANNIE HALL*, however this time the persona is dependent on the narrative and cannot exist outside of it. *MANHATTAN*, argues Deleyto, conforms to the classical narrative style, with dialogue presented in the established shot/reverse/shot technique.

**FILM CRITICISM**

Vol.12. No.1. Fall 1987, pp. 19-27

**STARDUST MEMORIES, THE PURPLE ROSE OF CAIRO, and the Tradition of Metafiction**, by Michael Dunne

This article discusses the above films as "metafilms", a term coined by the author. A

"metafilm" is the filmic version of the literary construct, the metafiction, in which the fiction actively questions itself. Dunne begins with a look at a work of metafiction entitled "Lost in the Funhouse" before moving on to examine similarities of self-consciousness between the story and the two Woody Allen films. *STARDUST MEMORIES* portrays a disgruntled director trying to find a satisfying closure to his film. It offers up a number of possible endings, and the viewer is unsure whether the man at the end, played by Woody Allen, is the character Sandy Bates or Allen himself. In *THE PURPLE ROSE OF CAIRO* the heroine, Cecilia, and the audience would like to be swept away on a romantic adventure similar to the movies she watches. However, the film asserts that it is the this dream is flawed and exposes the artifice of the romantic movie. Although focusing on these two films, Allen's cinema is often concerned with the distinction between art and life, and hints of the metafilm can be found throughout Allen's work.

**LITERATURE/FILM QUARTERLY**

Vol.19. No.2. 1991, pp. 70-136

This volume features a series of articles on varying aspects of Allen's films. Essays include a look at Allen's "serious" comedies, numerous looks at *CRIMES AND MISDEMEANORS*, and a comparison of *THE PURPLE ROSE OF CAIRO* to Gogol's short story, "The Nose".

**LITERATURE/FILM QUARTERLY**

Vol.15. No.3. 1987, pp. 175-179

**Woody Allen's Comic Irony**, by C. Morris

Drawing examples from Allen's comedic films, Morris demonstrates how Allen subverts the comic paradigm first outlined by Northrop Frye and C.L. Barber. Morris considers how the notion of social integration is satirized in the early films and goes on to discuss the reversal of the comic pattern in Allen's mature work.

**Allison Anders**

Allison Anders is a director who makes films about 'real people'. Her *oeuvre* is characterised by the personal and the ordinary. Films such as *GAS FOOD LODGING* (1992)



and *MI VIDA LOCA/MY CRAZY LIFE* (1993) are stories about the day-to-day lives of women, albeit from different cultural backgrounds. Anders is committed to representing those that do not usually figure on screen, feeling 'responsible to put things on screen that don't get up there very often'. She also inscribes her own life and experiences into her writing and direction, balancing the autobiographical with the dramatic. In many of her interviews she makes her 'tough' upbringing a subject for discussion, and publicises the difficulties of being a single mother working within a predominantly male industry. Stylistically Anders' films are not groundbreaking, but they are subtly beautiful. Character driven, content dominates over style as she uses film as a way of putting her female characters on screen. Anders describes her films generically as melodramas in that they tell stories 'from the inside out' and 'chart the interior journey of a character' (See Mercurio's interview with Anders in *Creative Screenwriting*). *GAS FOOD LODGING* and *MI VIDA LOCA* begin with the interior voice over of a female character, giving voice to women who are usually seen but not heard. Both films deal with hardship and teenage pregnancy and the theme of female struggle runs throughout her work. Later films such as *GRACE OF MY HEART* (1996) and *SUGAR TOWN* (1999) also deal with the interior journey of the female protagonist. The recurrent themes of male absence, single-motherhood, female identity and

solidarity, and Anders' love of popular music are central to her work. One of the four independent directors who worked on *FOUR ROOMS* (1995), it is Quentin Tarantino, rather than Anders, who is lauded as the 'new talent' and 'up-and-coming auteur'.

## books

HOLLINGER, Karen  
**In the Company of Women: Contemporary Female Friendship Films.**  
University of Minnesota Press, 1998. 275p. illus. index.

See pp. 192-201

Hollinger refers to *MI VIDA LOCA* as an 'intraethnic' and 'political' female friendship film. She looks at the critical reception of the film, as well as considering the position of the female spectator.

LOWENSTEIN, Stephen  
**My First Movie.**  
Faber & Faber, 2000. 360p.

See pp.38-56

Focusing on her first movie release, *GAS FOOD LODGING*, Anders reflects on her experiences of the movies and her time spent at the UCLA film school with producer and co-writer Kurt Voss. She also discusses films made at UCLA, such as *NOBODY HOME* and *BORDER RADIO*. This is a lengthy and insightful interview that reveals the processes involved in getting a film like *GAS FOOD LODGING* produced.

LUMM, Helena  
**Great Women of Film.**  
Billboard Books, 2002. 127p. illus. appendix.

See pp.28-31

This is a stunning book with many impressive images and profiles of women working within the industry. More than a coffee table book, this title offers 'a celebration of excellence in the craft of moviemaking', giving a voice to female editors, screenwriters, cinematographers, actors and directors. Anders, in her own intimate profile, discusses her home-life and her professional relationship

with Wim Wenders. She reflects on *GRACE OF MY HEART*, working with the girl gang members in *MI VIDA LOCA*, and the accessibility of digital filmmaking.

ROMAN, Shari  
**Digital Babylon: Hollywood and Dogme '95.**  
Ifilm, 2001. 228p. illus. interviews. references. resources. weblinks.

See pp.142-144

In this interview Roman focuses on Anders' use of digital video in *THINGS BEHIND THE SUN*. They discuss her approach to shooting and the difference that such a format can make, allowing for a greater control over the image. Digital video also created a sense of intimacy for Anders who found it easier to direct. Despite using DV, Anders does not align herself with the Dogme '95 directors (such as Lars von Trier): 'why would you choose to confine yourself to a bunch of arbitrary rules? I've already got that. It's called Hollywood.'

REDDING, Judith M. & BROWN-WORTH, Victoria A.  
**Film Fatales: Independent Women Directors.**  
Seal Press, 1997. 293p. illus. filmog. bibliog.

See pp.185-189

This is a wonderful book that traces the careers of a number of independent women directors. The chapter, entitled 'Women Alone', offers an overview of Anders' career. It is clear from the films discussed (*GAS FOOD LODGING*, *MI VIDA LOCA* and *GRACE OF MY HEART*) that Anders uses cinema as a means of telling women's stories. Anders is also quoted talking about her mentor, director Martin Scorsese, and his influence on *GRACE OF MY HEART*.

TASKER, Yvonne (ed.)  
**Fifty Contemporary Filmmakers.**  
Routledge, 2002. 447p. filmogs. Index

See pp. 9-15

Anders career is clearly set out in this insightful essay. Tasker credits Anders with redefining 'the possibilities of the women's picture'. *GAS FOOD LODGING*, *MI VIDA*

*LOCA* and *GRACE OF MY HEART* are discussed with admiration and acumen. Tasker recognises the common themes and stylistics within Anders' films, not only in their concern with female experience, but also in pacing and structure. Also includes a brief biography.

## journal articles

CINEASTE  
July 1995, pp.36-37

Hanging Out with the Homegirls?  
Allison Anders's *MI VIDA LOCA*, by Rosa Linda Fregoso

Fregoso puts forward a perceptive analysis of *MI VIDA LOCA*, which she describes as a 'splendid contradiction'. Although praising Anders's portrayal of the Pachucas-Cholas-Homegirls and celebrating its 'gritty realism', Fregoso takes issue with its lack of 'substance'. Dismissing the unfavourable reviews of critics who condemned the film for its 'negative stereotyping', Fregoso aligns herself with the dissatisfied gang members who criticised Anders' depiction of their lives.

CREATIVE SCREENWRITING  
Vol.3. No.4.Special 1996, pp.25-28

Contemporary Melodrama:  
Interview with Allison Anders, by James P. Mercurio

In this special issue on dramatic writing, Mercurio interviews Anders about her career. Considering herself to be a director first, Anders discusses the importance of writing. Having received the Nicholls Fellowship for her screenplay *LOST HIGHWAY*, she also adapted Richard Peck's novel *Don't look and it Won't Hurt*, which eventually became *GAS FOOD LODGING*. Anders explains her fascination with melodrama, a genre she describes as being 'heightened by people's need to address spiritual yearning'.

**DIRECTORS GUILD OF AMERICA MAGAZINE**

Vol.22. No.5. Dec/Jan 1997/1998, pp.50-54

**The 1st Annual Directors Retreat,** by Noel Black

As a DGA member Anders attends the 1<sup>st</sup> Annual Directors retreat at the Ojai Valley Inn, an event organised to give directors the opportunity 'to address problems and obstacles faced by those who direct independent features.' Anders, along with the other indie filmmakers (such as Gus Van Sant and Robert Altman), reflects on what it means to be an independent filmmaker.

**EMPIRE**

No.70. April 1995, p.50

**Allison Anders: Writer-Director,** by Jeremy Clarke

Clarke gives a brief overview of Anders' career, emphasising the personal nature of her work.

**FILM COMMENT**

Vol.35. No.5 Sep/Oct 1999, pp.55-56

**Emotional Rescue,** by Mark Olsen

This article focuses on SUGAR TOWN. Although co-directed with Kurt Voss, this film, as Olsen suggests, sits well within Anders' oeuvre as she 'returns to the functional style of her previous features'.

**FILM COMMENT**

Vol.30. No.5 Sep/Oct 1994, pp.75-78

**Sad Girls,** by Maitland McDonagh

McDonagh presents a detailed analysis of MI VIDA LOCA in this article, noting the difficulty in categorising a film that deviates from the Hollywood portrayal of Latina stereotypes. Showing admiration for this film, McDonagh describes this film as poetically beautiful in its 'rich unexpected observation'.

**INTERVIEW**

No.9. September 1996, pp.70-72

**Allison Anders: Shooting Straight from the Heart,** by Graham Fuller

This interview focuses on GRACE OF MY HEART. Fuller asks Anders

how Denise Waverly's journey through the music industry in GRACE OF MY HEART mirrors Anders own journey within the film industry. Anders also discusses how her personal experience reflects on her films: 'Had I not had my kids, or had good and bad experiences with men, I could never have written Gas Food Lodging or Mi Vida Loca.'

**INTERVIEW**

Vol.24. No.6. June 1994, pp.96-97, 109

**Girl Gangs Get Their Colours: Allison Anders' MI VIDA LOCA,** by Sheila Benson

Benson's interview with Anders reveals what it was like shooting a film about gang life in the barrio. Anders manages to get to the heart of the subculture in this film, and discusses her decision to cast non-professional actors, letting gang members play themselves. Although adding a level of gritty realism to the film, Anders describes her work as melodramatic: 'I realized that what I do is melodrama and that Mi Vida Loca was melodrama – Douglas Sirk in the barrio.'

**PREMIERE (UK)**

Vol.3. No.3. April 1995, pp.38-39

This short cameo by David Eimer looks at Anders role as a director.

**PREMIERE (UK)**

Vol.5. No.2. 1997, pp.38-43

**Grace Under Pressure,** by Allison Anders

This is Anders's post-production diary (composed of e-mail messages to her friend, director Cameron Crowe) written after the release of GRACE OF MY HEART. After shooting GRACE OF MY HEART, Anders took her project to New York to be edited by Thelma Schoonmaker. This diary reveals how the editor plays an important role in reconstructing the director's material although, as Anders writes, 'for her [Schoonmaker], the only authority is the director's vision – not even the director – and the material is the voice for that vision'.

**PREMIERE (US)**

Vol.5. No.12. August 1992, p.47

**Director: Allison Anders,** by Christopher Connelly

Connelly's cameo on Anders includes brief biographical details, such as her time in a Los Angeles mental hospital and her background of abuse. As is often the case with descriptions of Anders' work Connelly looks at the personal influence on her films, describing GAS FOOD LODGING as 'a movie nearly as courageous and moving as the life of its creator'.

**SIGHT AND SOUND**

Vol.9. No.10. 1999, pp.58-59

**A Hard Day's Fight,** by Allison Anders

In this article Anders gives a deeply personal reflection on her experience of watching A HARD DAY'S NIGHT and how she became enamoured by the Fab Four.

**SIGHT AND SOUND**

Vol.7. No.3. 1997, pp.10-12

**Songs from the Heart,** by Andy Medhurst

In this insightful article on 60s pop Medhurst discusses Anders' GRACE OF MY HEART, a film centred on popular music. Describing the film as 'stylish and wonderfully involving', Medhurst reveals his admiration for a film which traces the dilemmas confronted by a woman (Denise Waverly) trying to break through in a male industry. This article also includes a section written by Anders on music.

**SIGHT AND SOUND**

Vol.5. No.4. 1995, pp.14-17

**Slugging it out for Survival,** B. Ruby Rich

Rich discusses MI VIDA LOCA and its reception. Although focusing on this particular film, this article also looks at FOUR ROOMS and GRACE OF MY HEART. Presenting an in-depth analysis of Anders' directorial career, Rich opens with a discussion of Anders' background. She goes on to cover Anders connection with Wim Wenders, her time at UCLA (where she enrolled on a film theory



course under the tutelage of Janet Bergstrom), and how Anders worries about her place as one of the few women working within the industry.

## press articles

**DAILY TELEGRAPH**  
(ARTS SUPPLEMENT)  
25 March 1995, p.16

**A Woman on the Mean Streets**, by Vicki Reid

In this interview Anders reveals her own life to be the inspiration for *MI VIDA LOCA*. Reid identifies the reoccurring themes in Anders' work, which thread together the issues of single motherhood, death and the ability to cope with loss.

**OBSERVER (REVIEW)**  
19 March 1995, pp.4-5

**Lust, lies and Lipstick**, by Nicola Barker

In this interview Anders discusses the inspiration for her new film, *MI VIDA LOCA*, as well as the autobiographical content of *GAS FOOD LODGING*. As Barker suggests, 'her film career and her own life form a complex and intricate web. It's as though each experience in one sphere impacts on the other with startling results.' Barker cites the example of Trudi's rape in *GAS FOOD LODGING*, which parallels Anders' own harrowing experience.

**VILLAGE VOICE**  
18 August 1992, p.60

**Giving Directions**, by Monohla Dargis

This short portrait of Anders traces her 'tough' background and experience of mental illness and mentions her search for intimacy in making *GAS FOOD LODGING*. Anders comments on narrative, having little interest in the 'masculine model of filmmaking' she prefers to create a 'new narrative language, one of process'.

## special collections

**Omnibus Collection: Transcript of Interview with Allison Anders**  
**Quentin Tarantino: Hollywood's Boy Wonder**. BBC October 1994

Anders talks about her friendship with director Quentin Tarantino. Although focusing on Tarantino as a director, this interview is also relevant to a discussion of Anders' work. If you can sift through the many "you knows" and "I means", this interview is an insightful account of Anders attitudes towards film violence, her thoughts on being an independent filmmaker, and her ideas on genre. For example, she reflects on a conversation with Tarantino who, having described her work as melodrama, compared *MI VIDA LOCA* to the work of Douglas Sirk.

## websites

<http://www.moviesbywomen.com>

This website was born out of the 50/50 Women Filmmaker's Summit (2000), hosted by Allison Anders. The mission of the group is to attain equality for women in film and television. This site includes information on historical women directors, statistics on and interviews with women directors, as well as a statement from Anders.

[www.pbs.org/wgbh/pages/frontline/shows/hollywood/interviews/anders.html](http://www.pbs.org/wgbh/pages/frontline/shows/hollywood/interviews/anders.html)

In this interview Anders talks about the success of independent hits, such as Miramax's *PULP FICTION*, and the popularity of digital filmmaking that made it easier for newcomers and independent producers to join the industry. She also discusses her relationship with Wim Wenders, and his influence on her career.

[www.moviemaker.com/screenwriting/article/things\\_ive\\_learned\\_as\\_a\\_moviemaker\\_2472/](http://www.moviemaker.com/screenwriting/article/things_ive_learned_as_a_moviemaker_2472/)

From this URL you can read an interview with Anders by Jennifer M. Wood. Anders reflects on the autobiographical nature of *THINGS BEHIND THE SUN*, and digital filmmaking.

## Kathryn Bigelow

Kathryn Bigelow is a complex, controversial and interesting filmmaker. Whether she actually merits being called an auteur is



arguably open to question, but there is no doubt that the way she has conducted her career makes the debate valid and relevant. What follows is just a selection of the best journal articles and books that this library has to offer on Bigelow, there are plenty more to choose from if you decide to investigate further. There is also a microjacket of press cuttings. I'll finish by citing two more references, the first is a great concise introduction to Bigelow that has a very even-handed critique of her career, and the second is a very entertaining and insightful alternative review of *THE CINEMA OF KATHRYN BIGELOW: HOLLYWOOD TRANSGRESSOR*.

## books

TASKER, Yvonne (ed.)  
**Fifty contemporary filmmakers**.  
Routledge, 2002. xxiii, 447p. filmogs.index.

pp. 59-65

TASKER, Yvonne  
**Spectacular bodies: gender, genre and the action cinema**.  
Routledge, 1993. 195p. [11] plates.  
Filmog. Bibliog. Index.

Chapter 8. The cinema as experience: Kathryn Bigelow and the cinema of spectacle.  
pp. 153-166

This chapter explores Bigelow's striking use of visuals, gender and hybridisation of genres in three of her films *NEAR DARK*, *BLUE STEEL* and *POINT BREAK*, concentrating on the latter two. Subjects covered include *BLUE STEEL*'s ambivalent play with the fetishism surrounding sexuality and guns in Hollywood cinema, the spectacle

of the male body and latent homoeroticism in POINT BREAK, and the film's use of visual spectacle to engage the viewer's emotional involvement.

There is also a useful notes section for this chapter at the end of the book. A clear, concise read.

JAYAMANNE, Laleen (Ed.)

**Kiss me deadly: feminism and cinema for the moment.**

Power Publications, 1995. 285p.

"I wanted to shoot people": genre, gender and action in the films of Kathryn Bigelow, by Needeya Islam. pp. 91-125

An essay which covers almost identical ground to the previous piece but in substantially more detail, elaborating further on the relevant themes in Bigelow's work. It is not an easy read, very dense and theoretical so maybe not for everyone. The main conclusion it draws is that Bigelow's films are actually critiques of genre themselves, as opposed to just being generic.

This eventual conclusion is arrived at via examinations of post-modernity, the concept of (female) authorship in cinema, the play with genres in NEAR DARK, the use of the female 'hero' in BLUE STEEL, and the thoughtful way violence is addressed in POINT BREAK.

This essay has an extensive reference section at the end.

LANE, Christina

**Feminist Hollywood: from Born in Flames to Point Break.**

Wayne State University Press, 2000. 261p. illus.bibliog.index.

Chapter 2. Kathryn Bigelow pp. 99-123

This essay very much concentrates on Bigelow's perspective on gender, covering her career systematically from THE LOVELESS (a film that has been relatively neglected academically) to POINT BREAK, with a brief look at STRANGE DAYS. It has a tendency to be a bit repetitive but makes many interesting points and makes them a lot more clearly than other pieces on the same subject.

The most interesting part cites her

academic background in film theory as a possible reason for her approach to filmmaking, examines the potentially problematic view of her as a female single author because of her working relationship with her ex-husband Jim Cameron, the construction of her star persona, and the mention of Kathryn Bigelow's female predecessors in the action genre. This chapter has a good notes section near the end of the book.

JERMYN, Deborah and REDMOND, Sean (Eds.)

**The cinema of Kathryn Bigelow: Hollywood transgressor.**

Wallflower Press, 2003. viii,232p. illus.filmog.bibliog.index.

A collection of academic essays on Bigelow's career, this book is as much about film theory as it is about Kathryn Bigelow. It could be deemed to be too simplistic in its approach, but it is the first time Bigelow's work has been examined at this length, with all these perspectives comprehensively put together in one place.

This book is definitely aimed at students with an excellent up-to-date introduction that sets out exactly what it's about, highlighting each essay individually. It's divided into two sections: a chronological examination of each of Bigelow's films, then a short series of essays that give a detailed analysis of every aspect imaginable of STRANGE DAYS, arguably her most ambitious and controversial film and a box office failure.

One small criticism is that HOLLYWOOD TRANSGRESSOR never comes to a definite conclusion on Bigelow, this collection has a foot in every theoretical camp, but maybe that's not what it's here for. It draws on feminism, psychoanalysis, queer theory, cultural studies and authorship to present a contemporary portrait of one of cinema's most interesting filmmakers.

## journal articles

### INTERVIEW

Vol.19. No.8. August 1989, pp. 85,168

**Dark by design**, by Victoria Hamburg

An interview with Kathryn Bigelow by a fellow filmmaker that is not particularly in-depth but an interesting read, particularly if you want to know about the logistics of Bigelow's directing process before it is analysed by others. It concentrates mainly on the making of BLUE STEEL but also touches on her subversive approach to genre, how she got into directing, and her opinion on the juggling of art and commerce that is so much a part of movie making.

### CINEMA PAPERS

No.86. January 1992, pp. 30-34

**Kathryn Bigelow**, by Ana Maria Bahnia

Another interview with Bigelow about her career where she expresses her bemusement at the stereotypical subjects women directors are usually associated with. She also explains how, in BLUE STEEL, she wanted to explore the ramifications of having a woman as the central character in an action film.

Other subjects covered include Bigelow's decision to switch from painting to directing, and her dismissal of the importance of her gender to her filmmaking ("I don't think there's a feminine eye or a feminine voice") that seems to be contradicted by her approach to BLUE STEEL. The most interesting part of this piece is her refutation of a major criticism of her work, that she places visuals over character development and story.

### SCREEN

Vol.35. No.2. Summer 1994, pp. 136-156

**Blood on the borders - NEAR DARK and BLUE STEEL**, by Anna Powell

An arguably somewhat forced Freudian analysis of the recurring themes and motifs in two of Bigelow's earlier films, concentrating on the family/horror and gender/genre discourses. Not too dry

to read, but you would have to be willing to buy into the thesis to get the most out of it, otherwise the potential flaws in it are clear. Alternatively it could be useful to argue against in an essay framework.

One interesting point is the statement that Bigelow uses the mixing of genres in her films (which emphasises their unreality) to enable viewers to detach themselves from the horror and violence she presents them with.

#### INDEX ON CENSORSHIP

Vol.24. No.6. Nov/Dec 1995, pp. 41-45

**Vicarious thrills**, by Sheila Johnston

A nice little interview that focuses on an exploration of the violence in *STRANGE DAYS* but touches on her other films too. Bigelow uses *STRANGE DAYS* and her first student film as examples of how her exploration of the same subject (experiencing violence vicariously through watching) has developed, as she has grown as a filmmaker. Filled with interesting quotes.

#### METRO

No.109. 1997, pp. 22-27

**Director as 'Adrenaline Junkie'**, by Colleen Keane

This is a straightforward essay on Kathryn Bigelow's work. It very clearly and systematically spells out Bigelow's themes, strengths and weaknesses from a determinedly post-feminist perspective.

Special attention is paid to her strong visual imagery, the frenetic pacing of her later films, the androgyny of her central characters, the recurrent journey/quest motifs, and the exploration of marginal sub-cultures. The main criticism is Bigelow's increasingly apparent pandering to "contrived populism". But praise is given to the way her post-feminist approach enables Bigelow to explore moral grey areas in her films. Accompanied by an adequate notes section.

#### SCREEN

Vol.38. No.13. Autumn 1997, pp. 232-246

**Steel in the gaze: on POV and the discourse of vision in Kathryn Bigelow's cinema**, by Laura Rascaroli

The title is pretty self-explanatory. This essay uses *BLUE STEEL* as an example of Bigelow's perceived attempts to widen the scope of human perception within the world of her films. *STRANGE DAYS* is also referred to, to a lesser extent, and there's a brief comparison to Terry Gilliam's *TWELVE MONKEYS*. At one point it actually goes into the technical logistics of the camerawork that Bigelow uses to achieve her 'vision', the camera is very much seen as a character in most, if not all, of her films.

This is a dense article, steeped in theoretical language, which tends to go off at tangents into psychoanalysis, philosophy and feminist film theory. It touches on aspects of Bigelow's films that are better covered elsewhere, but at least it is a different and valid approach, especially for a director with Bigelow's artistic background.

#### SIGHT & SOUND

Vol.9. No.5. May 1999, pp. 12-15

**Bigger than life**, by Yvonne Tasker

An examination of Kathryn Bigelow's work that looks at her position as female action auteur in Hollywood, by arguing that she has brought intimacy and emotional intensity to the genre at a time when it's lost its credentials as 'proper' cinema. It also makes the interesting assertion that the debate on Bigelow's career is not really about her being a 'woman in a man's world' but an "art-world formalist crossing over into popular cinema".

Also contains brief synopses of her films up to and including *STRANGE DAYS*.

#### PREMIERE (USA)

Vol.15. No.12. August 2002, pp. 62-65, 88

**Action figure**, by Johanna Schneller

Entertaining profile of Kathryn Bigelow's career at the time her most recent film *K-19: THE WIDOWMAKER* was released, which was rumoured to be the most expensive film ever directed by a woman. Bigelow is keen to describe herself as a filmmaker rather than a director because of her involvement right from the research and script stage, and her own choice of projects. The interview gives the clear impression that Bigelow sees pop-culture as being just as valid as high culture if it is subtly used as a conduit for a serious message, the subject matter of *K-19* being a case in point.

#### FILM & HISTORY

Vol.32. No.2. 2002, pp. 103-105

**K-19: THE WIDOWMAKER**, by Christina Lane

A political critique of this film, that gives it a definite Marxist/Feminist agenda and assesses its importance to the longevity of Bigelow's career. The review stresses the difficulty Bigelow must have had in producing a film with this political perspective at a time when there was a strong surge of American nationalism in the wake of the 9/11 attacks.

#### FILM IRELAND

No.93. Jul/Aug 2003, pp. 30-31

**Killing Kathryn Bigelow**, by Tony Keily



## Tim Burton

Tim Burton's distinctive style of filmmaking has become synonymous with the strange, gothic and macabre. Often described as a "mainstream cult director", Burton utilises motifs such as the outsider as protagonist, and his work is infused with the classic horror and science fiction films he watched in his youth, witness 1996's and 1999's *SLEEPY HOLLOW*.

Born in Burbank, California in 1958, at the age of 18 Burton won a scholarship to the California Institute of the Arts and ended up working as an animator for Disney. Burton's individual style was at odds with the studio's output at that time and ultimately none of his work was used. This led to him taking his first steps towards professional direction, with the acclaimed shorts *Vincent* (1982) and *Frankenweenie* (1985) being some of the highlights of his output.

Burton's first foray into the world of feature-length film direction was with 1985's *Pee-Wee's Big Adventure*. The film was a moderate success critically and commercially, but it was to be three years before he directed another film, 1988's *Beetlejuice*. The financial success of this low-key feature led to his selection as director of the mainstream studio vehicle *Batman* (1989), a much darker take on the classic comic book character. By this point Burton's recognisable stylistic traits were establishing him as something of an auteur. These traits – the fairy tale aesthetic, the misfit lead character, mad professors and weird scientific experiments – are evident in his next film, the more personal and

romantic  
EDWARD  
SCISSORHANDS  
(1990).

Over the past twenty years, Tim Burton has alternated large scale studio projects - *Batman Returns* (1992), *Charlie and the Chocolate Factory* (2005) - with smaller more personal

films such as 1994's *Ed Wood*, an affectionate homage to a man often given the tag of "Worst Director in History". Regardless of the size of the film, Burton usually manages to put his unmistakable stamp on it, either by playing up certain aspects of the narrative or by dictating the film's appearance. Burton's next release is an adaptation of the Stephen Sondheim musical, *Sweeney Todd: The Demon Barber of Fleet Street* (2007), and he is currently in pre-production with an animated version of *Alice in Wonderland*. The dark fairy tale themes of his previous work still seem to be very much in evidence.

## books

McMAHAN, Alison  
**The Films of Tim Burton: Animating live action in contemporary Hollywood.**  
New York; London : Continuum, 2005. xiii, 262 p.; illus. filmog. bibliog. index.

McMahan argues that Tim Burton is at the forefront of a new style of Hollywood filmmaking, called 'pataphysical', that has moved away from traditional narrative techniques and instead uses post-modern references and obvious special effects to tell a story. Covering his career up to and including *Charlie and the Chocolate Factory*, McMahan analyses various aspects of Burton's distinctive filmmaking style, as well as including a chapter on the compositions of long-time Burton collaborator, Danny Elfman.

MERSCHMANN, Helmut (trans. Michael Kane)

**Tim Burton: The Life and Films of a Visionary Director.**

London: Titan Books, 2000. 191p.; illus. filmog. bibliog. index.

Merschmann looks at the recurring themes featured in Burton's film work, and the inspirations behind them, in particular focusing on B-movies and the horror genre. There are also chapters on the musical influence of Danny Elfman, and other producers and directors who have repeatedly worked with Burton.

ODELL, Colin & LE BLANC, Michelle  
**Tim Burton.**

Harpندن, Herts: Pocket Essentials, 2005. 158 p.; filmog. credits. bibliogs. index.

A very useful little book, providing an easy introduction to Burton's films and side projects. Focusing on the basic plots and themes, the filming process and finally, the films' basic merit. The book finishes with references to books by and about Burton and his films, as well as useful web links.

SALISBURY, Mark (Ed.)  
**Burton on Burton / foreword by Johnny Depp. Rev. Ed.**

London: Faber & Faber, 2006. xxi, 289 p.; illus. filmog. credits. bibliog. index.

This is the third edition of Salisbury's book of collected Burton interviews, from across his career. This fascinating book covers his childhood and early career in animation as well as his later work, up to and including 2005's *The Corpse Bride* and *Charlie and the Chocolate Factory*. An essential book for any students of Burton's oeuvre.

SMITH, Jim & MATTHEWS, J Clive  
**Tim Burton.**

London : Virgin Books 2002. [10], 294 p.; illus. [8] (some col.) plates. credits. notes. bibliog. index.

Running up to and including 2001's *Planet of the Apes*, Smith and Matthews' book provides a good introductory guide to Burton's career, with cast and production information, cultural influences, contemporary criticism and interviews, as well as recurring themes and regular actors for

each of his films. The book covers not only his early animation work but also includes a section at the end for unrealised projects.

WOODS, Paul A. (Ed.)  
**Tim Burton: A Child's Garden of Nightmares.**  
London: Plexus, 2002. 176 p.; illus. filmog. credits.

Tracing Burton's career from Vincent through to Planet of the Apes, *Tim Burton: A Child's Garden of Nightmares* brings together articles and interviews written throughout his career. There is also a filmography.

Other books of interest may include:

CAHIERS DU CINEMA  
**Cahiers du Cinema presents: the Hollywood Interviews.**  
Oxford; New York, NY: Berg, 2006. v, 154 p.; illus. index.

EMERY, Robert J.  
**The Directors – Take Three.**  
New York: Allworth Press, 2003. ix, 229 p.; illus. index.

FRAGA, Kristian  
**Tim Burton: Interviews.**  
Jackson, MS: University Press of Mississippi, 2005. xi, 192p.; notes. filmog. index.

HANKE, Ken  
**Tim Burton: an unauthorized biography of the filmmaker.**  
Los Angeles, CA : Renaissance Books, 1999. ix-xviii, 250p.;illus. filmog. Bibliog. index.

PAGE, Edwin  
**Gothic Fantasy: The films of Tim Burton.**  
London; New York: Marion Boyars, 2007. 287 p.; [16] plates. filmog.

TASKER, Yvonne  
**Fifty Contemporary Filmmakers.**  
London; New York : Routledge, 2002. xxiii, 447 p., filmogs. index.

## journal articles

CINEFANTASTIQUE  
Vol.37. No.8. Nov/Dec 2005, pp.14-19

**Dead can dance: frame by frame with TIM BURTON'S CORPSE BRIDE,** by Sean Jordan

This is a detailed look at the making of BURTON'S CORPSE BRIDE, mainly focusing on the technical aspects of making a stop motion animation film, but also including comments from Tim Burton and crew members. Subjects covered include the length of time it took to get the film into production, the slowness of the filmmaking process itself, the technicalities of creating and working the puppets, and the advantages of using digital cameras.

It is clear that Burton delegated a lot of the day-to-day filming, mainly because he was working simultaneously on CHARLIE AND THE CHOCOLATE FACTORY, but the vision sprang from his original drawings and ideas. A very useful article if your main interest lies in Tim Burton's animated films.

EMPIRE  
No.195. September 2005, pp.118-122

**CV: Tim Burton,** by William Thomas

A concise but comprehensive look at each of Tim Burton's films to date, in the words of the man himself. This is a good springboard to more in-depth study of the individual films. Among the insights gathered are the workings of the creative relationship between Burton and Johnny Depp, the complete freedom he felt making BEETLEJUICE, the opposite experience he had with BATMAN, the possibility of Tom Cruise being cast as EDWARD SCISSORHANDS, and the debt that SLEEPY HOLLOW owes to Hammer Horror films. Burton is also tellingly reticent about PLANET OF THE APES, hinting at problems with the studio.

FILM SCORE MONTHLY  
Vol.10. No4. Jul/Aug 2005, pp.32-39

**Mortality plays,** by Doug Adams

This is a chatty, but very detailed interview with composer Danny

Elfman about his 20 year collaboration with Tim Burton. It mainly concentrates on CHARLIE AND THE CHOCOLATE FACTORY and THE CORPSE BRIDE, their two most recent projects, but gives a clear insight into the workings of their creative partnership over the years. Subjects covered include the musical differences between the two films (pop vs. orchestral), a rather technical account of Elfman's working processes, their shared influences, and the creative tensions in Burton's and Elfman's relationship that makes for a long and difficult journey to the finished work.

SIGHT AND SOUND  
Vol.11. No.9. Sept 2001, pp.12-15

**Gorilla warfare,** by Andrew O'Hehir

A rather disparaging critique of Tim Burton's 're-imagining' of PLANET OF THE APES, implying that he has self-consciously sold out to the Hollywood mainstream of filmmaking, highlighting his deficiencies as a director in the process. These deficiencies are listed in detail, including the emphasis on over-elaborate production design at expense of plot and characterization. Burton is also accused of being more interested in the apes' perspective than that of the hero, but lacking the courage of his convictions to follow this take on the material through. Brief comparisons to BATMAN and MARS ATTACKS! are used to back up the main argument, before it concludes that Burton's form of storytelling no longer has a place in the Hollywood blockbuster.

CINEFANTASTIQUE  
Vol.31. No.9. Dec 1999, pp.16-26

**SLEEPY HOLLOW,** by Alan Jones

A detailed report from the British set of SLEEPY HOLLOW that contains a long interview with Tim Burton on every aspect of the production, and information on the special effects, makeup, highly stylized production design and cinematography involved. There are plenty of choice quotes from Burton, and it is firmly stated throughout (by cast and crew) that this film is an homage to the Hammer Horror films that Burton watched in his childhood. The

process of building the town of Sleepy Hollow from scratch (and the reason why) is described, and there is a definite emphasis on creating physical effects ‘in camera’ as opposed to using CGI. The overall impression given is that SLEEPY HOLLOW has been approached as an “enormous life-size stop motion animation feature”.

#### KINEMA

No.9. Spring 1998, pp.57-72

#### In praise of Tim Burton: finding the masterpiece in MARS ATTACKS, by William Woof

A rather dense, but worthwhile analysis of MARS ATTACKS as a knowing satire on modern cultural values, or the lack thereof. ED WOOD is also comprehensively examined as a stepping stone to Tim Burton’s use of 50s science fiction B movies to explore the satirical themes inherent in the genre. It is firmly suggested that Burton is heavily influenced by the literary works of H.G. Wells. A brief history of the American SF/Horror movie is used as background for the argument that this parody highlights the differences between 50s and 90s American society, and the lesson that “mankind’s technological reach should not exceed it’s moral grasp”.

The author is highly complimentary of Burton’s achievement in this film, according him a sense of irony totally missing from Ed Wood’s films, as a rebuttal to some of Burton’s critics. So this piece is not unbiased, but worth reading for the depth of it’s analysis.

#### PREMIERE (US)

Vol.7. No.3. Nov 1993, pp.102-108

#### Ghoul World, by Mimi Avins

This is a concise, but comprehensive telling of the genesis and production of TIM BURTON’S THE NIGHTMARE BEFORE CHRISTMAS. The roots of the film sprang from Burton’s and the director Henry Selick’s short-lived tenure as animators at Disney in the early 80s, a period when the studio was experiencing a creative downturn. It was rejected at the time, but Disney finally financed it as a cost-effective creative experiment. The article explains exactly what

stop animation is and it’s history. It also covers how Burton used his newfound clout, after a run of financially successful movies, to rescue the film from development limbo, and how the look of THE NIGHTMARE BEFORE CHRISTMAS stayed rigidly faithful to Tim Burton’s character design. This is an interesting examination of Burton’s work processes in the context of his experience at Disney.

#### FILMS IN REVIEW

Vol.43. No.11/12. Nov/Dec 1992, pp.374-381

#### Tim Burton, by Ken Hanke

A chatty, relaxed analysis of Burton’s work from FRANKENWEENIE to BEETLEJUICE. The author is obviously a great fan of Burton, calling him “quite possibly the most visually gifted American filmmaker of our time”, though not blind to his perceived weaknesses. FRANKENWEENIE is seen as a very obvious homage to the director James Whale, especially his version of FRANKENSTEIN, and a “fantasticated piece of autobiography”, truly getting inside a child’s mind. It then goes on to examine the almost symbiotic relationship between Tim Burton and the composer Danny Elfman, who has scored most of his films. The article concludes by comparing and contrasting PEE-WEE’S BIG ADVENTURE and BEETLEJUICE. The former is seen as a showcase for Burton’s satirical talents, and the latter is judged more personal, but marred by a dull lead couple.

#### FILMS IN REVIEW

Vol.44. No.1/2. Jan/Feb 1993, pp.40-48

#### Tim Burton (Part 2), by Ken Hanke

A continuation of the previous article about Tim Burton, containing in-depth analyses of BATMAN, EDWARD SCISSORHANDS and BATMAN RETURNS. BATMAN is assessed as a striking but muddled film, because of a perceived clash “between Anton Furst’s production design and Burton’s own visual style” and the overwhelming performance of Jack Nicholson as the Joker. This article also introduces the concept of Burton’s ‘everytime’, stating that many of his films are set in a time made up of elements from every period of

Burton’s life, creating a separate world.

EDWARD SCISSORHANDS is highly praised, with the title character being seen as Burton’s most successfully realised alter ego. BATMAN RETURNS is seen as much closer to Burton’s vision than it’s prequel, and therefore a better film. Throughout all of this, Burton’s innate empathy with the ‘outsider’ is the most obvious theme. This is a slightly dense article, but worth the effort for the insight gained.

#### EMPIRE

No.26. August 1991, pp.54-58

#### The Misfit, by Philip Thomas

This is an interview with Tim Burton, around the time of the release of BATMAN. This was a financial and critical high point in his career, but the emphasis is firmly on the disconnection Burton felt from his success, American society, and the film industry in Hollywood in particular. BATMAN had been an unprecedented phenomenon at the time, but there were rumours that it had still made a loss, which Burton blamed on the vast amounts of money “wasted” on unnecessary marketing in Europe. A great insight into Tim Burton, the person, which is arguably essential to understanding his films.

## Jane Campion

“Jane Campion is...rapidly achieving auteur status: her black comic vision and quirky use of mise-en-scene mark her films with a distinctive personal style which hovers somewhere between surrealism and absurdism.” P279 BLONSKI, 1987.

Jane Campion has made seven short films, five feature films and currently has another film in development as we go to press. She is clearly way behind most of the ‘auteurs’ featured in this pack, who have had a much longer period of gestation in the film industry and achieved a higher output of films. She has been praised and panned critically, won awards and been booed at Cannes. She swept the board at the Venice Film Festival with her second feature



ANGEL AT MY TABLE, her third THE PIANO was an international commercial and critical success earning three Oscars and countless more nominations, then her next two features fell something short of the mark both critically and commercially, and Campion has been quiet for some time now. Whether her 'small' body of work stands up to the litmus test of proclaiming her an auteur is generally regarded as debateable, for there is a clear definition of what an auteur is and a less clear definition of where Campion's work falls in to this category, and one suspects never the twain shall meet. But here is a good place to start researching and thinking about that question for yourself. Despite her relatively recent arrival on the film scene, there is plenty of material out there to consult, some of which supports Campion as an auteur and some which simply analyses and critiques her body of work.

What can't be denied is the impact Campion has had on not only Antipodean filmmaking, but also the film world in general, where far too few women directors are out there, making the films they want to make. In that respect Campion should be heralded as something of a unique voice – whether that makes her an auteur or not is for you to decide.

## books

BLONKSI, A. Creed, B. Frieberg, F (eds)

**Don't shoot darling!: Women's independent filmmaking in Australia.**

Richmond, Australia: Greenhouse, 1987. 400p. illus. indices.

Useful text book on Australian women filmmakers, containing a short essay on Campion's work. Focusing on her early films, including the shorts, it introduces the themes that run through her body of work, offering detailed observations and analysis. Excellent place to start a critique on Campion.

COOMBS, F. GEMMELL, S (eds)

**Piano lessons: approaches to The Piano.**

Sydney: John Libbey, 1999. 175p. [8] col.plates.

A collection of essays, some easier to read than others, examining THE PIANO from a range of different perspectives. Includes essays on how to read the film in terms of psychoanalysis, feminism, post-colonialism, which all in turn add to the debate of whether Campion can be viewed as an auteur.

GOODRIDGE, M.

**Directing.**

Crans-pres-Celigny, Switzerland: RotoVision, 2002. 176, illus. index.

Part of a series of interviews/monologues with modern, influential directors working today, Campion's is the only entry by a female director, which in itself speaks volumes. More technical and introspective than theoretical observations by the director, this is about the craft of filmmaking – getting an idea translated from the imagination to the screen. Includes storyboards and notes from some of her films, and excellent stills.

MELLENCAMP, P

**A fine romance: five ages of film feminism.**

Philadelphia: Temple University Press, 1996. vii-xiii. 330p. illus. index.

Under the chapter heading Experimental Feminism, there is a brief analysis of Campion's first

three feature films SWEETIE, ANGEL AT MY TABLE and THE PIANO.

Whether Campion ever set out to purposefully make feminist films, this is a useful essay to read for more evidence of her emerging style and sensibilities, pointing further for her claim by auteur theorists.

MARGOLIS, H (ed)

**Jane Campion's The Piano.**

Cambridge: Cambridge University Press, 2000. vii-xiv, 204p.: filmog. bibliog. index

A collection of six essays examining topics and themes from THE PIANO such as, the representation of Maori, use of music in the film, the portrayal of the mother daughter relationship and the significance of the film's success internationally. A worthwhile text to garner an appreciation and understanding of Campion's authorship of the film.

POLAN, D

**Jane Campion.**

London: BFI Publishing, 2001. 186p. illus. notes. bibliog. filmog. index.

Very well written and concise examination of Jane Campion's career as a filmmaker. Questions auteur theory, and how it can be applied to Campion. Focuses on textual analysis of her films, and how particular audiences approach them. Charts all her films to date, including her short films, and comes with extensive notes and bibliography.

TASKER, Y (ed)

**Fifty contemporary filmmakers.**

London; New York: Routledge, 2002. xxiii, 447p. filmogs. index.

A concise essay, charting Campion's career to date, highlighting her success and discussing, but not in great detail, her feature films in relation to how they were received by audiences and critics alike. Offers a feminist analysis of her films, includes a short biography on her.

REDDING, J.M

**Film fatales: independent women directors.**

Seattle, WA: Seal Press, 1997. 293p. illus. filmog. bibliog.

Not necessarily anything new to say about Champion's career or analysis of her films, but should be consulted anyway as it provides a very succinct biography of Jane Champion. Including her personal journey into filmmaking, and the themes and messages her films share with the audience. Particular analysis of SWEETIE is more detailed here than elsewhere.

WEXMAN, V.A (ed)

**Jane Champion interviews.**

Jackson, MS: University Press of Mississippi, 1999. i-xxvii, 216p [4]p of plates. filmog. index

Probably the most useful book you'll read on Jane Champion, in the sense that these are her own words about her own films, and you are left with little doubt what she intended with each film made. Whether this helps attach the term auteur to Champion is debatable, what this book will provide you with are interesting, anecdotal and insightful interviews and monologues from the director. Providing context and greater understanding to her films and career as a whole.

## journal articles

**SIGHT AND SOUND**

Vol.9. No.10. October 1999, pp. 8-11

**Soul Survivor**, by Kate Pullinger

An analysis of HOLY SMOKE which considers the protagonist in light of Champion's previous film heroines.

**METRO**

No.95. Spring 1993. p.28-30.

**The films of Jane Champion**, by John Slavin

Analysis of Champion's first three theatrically released features, SWEETIE, AN ANGEL AT MY TABLE and THE PIANO.

**STUDIO MAGAZINE**

No.74. Cannes Special. p. 82-86.

Review of THE PIANO and interview with Jane Champion.

**CINEMA PAPERS**

No.93. May 1993. p4-6.

**THE PIANO**, by Miro Bilbrough

Another interview with the director talking about her career, and THE PIANO in particular.

**FILM INTERNATIONAL**

Vol.1. No.1 Winter 1993. p4-6.

**Getting under the skin: an interview with Jane Champion**, by Mani Petgar

Champion talks about the Australian and New Zealand film industry. What opportunities and challenges she faces as a filmmaker, regardless of gender.

**CINEMA PAPERS**

No.81. December 1990. p32-36

**An Angel at my table**, by Hunter Corday

Interview in which Jane Champion talks about the background to her film ANGEL AT MY TABLE, some of the issues arising in it and how it came to be adapted.

**TIME OUT**

No.1026. 18 April 1990. p14-15.

Highlighting her career so far, and including an interview with Champion plus particular emphasis on her first film feature SWEETIE.

## press articles

**THE GUARDIAN**

2 May 1990, p.17

**The sweet smell of success**, by Donna Yuzwalk

Very useful, detailed profile with quotes from the director discussing herself as an auteur. Covers her career path to date, and includes a review of SWEETIE.

**EVENING STANDARD**

27 September 1990, pp.26-27

**Angel spreads her wings**

Profile and interview with Champion, talking just after the success of ANGEL AT MY TABLE at the Venice Film Festival. Discusses her early influences, her career, and what she thinks of the inequalities in the film world and how they've affected her.

**THE VILLAGE VOICE**

28 May 1991, p.62

**Notes on Champion**, by Amy Taubin

Prior to the start of filming on THE PIANO Champion talks with fellow director Taubin, discussing the similarities and themes of her work to date. Intellectual profile of the director worth consulting.

**INDEPENDENT ON SUNDAY**

17 October 1993, pp.22,24.

**Piano Forte**, by Quentin Curtis

Detailed, interesting article and interview with Champion, delving into her background, her family, her influences as a filmmaker and what the future might hold for her.

**DAILY TELEGRAPH**

23 October 1993, p.6

**Limelight Jane Champion**, by Juli Balla

Short but useful article, mainly a review of THE PIANO, but gives a brief outline of all Champion's work, talking about her films all concerning 'uncomfortable women' characters.

**TIME OUT**

27 October 1993, pp24-26

**Grand entrance**, by Geoff Andrew

Long, detailed interview, summing up Champion's rise to critical acclaim and what future projects she has on board.



## Gurinder Chadha



British-based director Gurinder Chadha is one of the most interesting and provocative female voices in filmmaking. Her films celebrate and expand notions of 'Englishness' by taking characters who usually exist in the margins, and putting them centre stage. Chadha complicated the notion of identity in *I'M BRITISH BUT...* (1989), a documentary funded by the *bfi* as part of the New Directors Project. Set in Southall, *I'M BRITISH BUT...* documents a period in the late 1980s when second-generation British Asians were beginning to be heard. Chadha, who originally trained as a journalist (working for BBC Radio WM), carried her investigative skills forward into her filmmaking career, interviewing British-Asians from around the UK. Made at a time of the Black Workshops, where avant-garde black British films (such as Isaac Julien's *LOOKING FOR LANGSTON* [1989]) were being produced, Chadha was making films that would appeal to a larger audience. Gaining both critical and commercial success, her most recent film, *BEND IT LIKE BECKHAM* (2002), has already secured its place on the film and media studies syllabus, being taught at A-Level and beyond. Her critically acclaimed feature *BHAJI ON THE BEACH* (1993) launched her into the public eye as a director who embraces 'taboo' subjects such as domestic violence and inter-racial relationships. Like so many other female directors, collaborations with other artists are central to her work. Chadha stresses the importance of having a good 'team' of people around her, men-

tioning the support of Jong Lin, director of photography on both *WHAT'S COOKING* (2000) and *BEND IT LIKE BECKHAM* (see NFT Interview: In Conversation with Gurinder Chadha). She has also collaborated with Meera Syal on a number of occasions, including on the script for *BHAJI*. Like the Bhangra music explored in *I'M BRITISH BUT...*, Chadha's films offer a fusion of style that is uniquely British-Asian, presenting the complexities of identity in an accessible and entertaining way. Recurring themes of identity, tradition, generation, and female solidarity translate across the Atlantic. In *WHAT'S COOKING*, for example, she managed to bring a London sensibility to Los Angeles, capturing the diversity of the city and its inhabitants. She is currently back in the UK, working on a Bollywood version of Jane Austen's *Pride and Prejudice*.

### books

CLARKE, Nicola GORDON, Stephen, JOHNSTON, Louise, KHAN, Ayesha & SMART, Emma  
**Strong Women: 16+ Media Studies.**  
British Film Institute, 2001. 77p.

See pp.32-33

Ayesha Khan's entry on *BHAJI ON THE BEACH* offers a list of references as a useful starting point for researching this particular film.

FOSTER, Gwendolyn Audrey  
**Women Film Directors: An International Bio-Critical Dictionary.**  
Greenwood Press, 1995. 443p. indices. Appendix

See pp.70-71

Foster gives a brief history of Chadha's career up to *BHAJI ON THE BEACH*. Before going on to make feature films, Chadha made documentaries. *I'M BRITISH BUT...* (1989) and *PAIN, PASSION AND PROFIT* (1992) explored the themes that would resurface later in her films (such as female relationships, community and difference). Foster suggests that Chadha is 'creating a New British Cinema of diaspora that deftly combines education with pure entertainment'. The entrance also includes a selected filmography and a useful

bibliography.

FOSTER, Gwendolyn Audrey  
**Women Filmmakers of the African & Asian Diaspora: Decolonizing the Gaze, Locating Subjectivity.**  
Southern Illinois University Press, 1997. 177p. illus. bibliog. Index.

See pp. 132-133

Although only containing a small section on Gurinder Chadha, this book is wholly useful. Foster examines the works of six contemporary Black and Asian woman filmmakers, including a section entitled "Other Voices" which documents Chadha's work alongside other black women filmmakers working within the industry. Part of what Foster refers to as "the diaspora", Chadha's films manage to transcend and celebrate cultural differences.

WAMBU, Onyekachi ARNOLD, Kevin

**A Fuller picture: The Commercial Impact of Six British Films with Black Themes in the 1990s.**  
British Film Institute, 1999. 76p. appendix.

See pp.36-42

This is an extract from an interview with Gurinder Chadha by *Black Film Bulletin*, conducted in 1998. In this interview Chadha discusses how her films explore identity and diversity. She reflects on the marketing and popularity of *BHAJI ON THE BEACH* and the ideas behind *AMERICAN PIE* (which later became *WHAT'S COOKING*). Chadha comments on her motivations for several of her projects which 'all share that same theme of what happens when people from different groups come together'. The 'Notes on Interviewees' offers a useful, if brief, overview of Chadha's career.

### journal articles

INTERVIEW  
Vol.21. No.1 January 1991, p.24

**Bhangra Style**, by Ameena Meer

This short interview with Chadha reveals her attitudes towards multicultural Britain, arranged marriages and her audience, 'the chil-

dren of the diaspora’.

#### BAZAAR

No.18. Autumn 1991, pp.8-9

#### Gurinder Chadha: Nice Arrangements, by Sonali Fernando

This is a most insightful interview. Chadha talks with Fernando about A NICE ARRANGEMENT and her future aims to ‘create a body of work that will build up a history of Asian life in this country’. Fernando manages to draw out the creative essence of Chadha’s work, in which ‘exile, or the cultural memory of exile, is one of the main creative propellers’.

#### SIGHT AND SOUND

Vol.4. No.2 February 1994, pp.26-27

#### Blackpool Illuminations, by Andrea Stuart

Stuart talks to Chadha about comedy, television, Englishness and Asian women. A review of BHAJI ON THE BEACH, this article raises the familiar themes of home, hybridity and identity.

#### THIRD TEXT

No.27. Summer 1994, pp.55-63

#### Gurinder Chadha and The Apna Generation: Black British Film in the 1990s, by Gargi Bhattacharyya & John Gabriel

This intelligent and thought-provoking interview with Chadha opens with a detailed account of her background and reflects on a generation of black British filmmakers coming out of the 1980s. Throughout the interview Chadha discusses the importance of community, national identity, and the interchange between academic work and practice. Close reference is made to BHAJI ON THE BEACH.

#### BLACK FILM BULLETIN

Vol.2. No.3 Autumn 1994, pp.18-19

#### Double Feature, by Laurence Chua

Interview with Gurinder Chadha and Hanif Kureishi which first appeared in the US Bomb magazine (Summer 1994). Chadha and Kureishi enter into an interesting dialogue about ‘English-ness and Asian-ness’. Chadha’s BHAJI ON

THE BEACH and Kureishi’s BUDDHA OF SUBURBIA are discussed as the directors talk about politics, identity and audience.

#### PREMIERE

Vol.2. No.11 December 1994, pp. 40-46

#### Women on the Verge, by Shireen Jilla & Liz Johnson-Artur

Jilla’s article on the status of women working within the Hollywood film industry explores the boom of women film directors in the 90s, while Johnson-Artur’s profile of 12 women directors includes a portrait of Gurinder Chadha. Chadha talks about the making of BHAJI ON THE BEACH.

#### CINEMAYA

No.25/6. Aut 94/Wint 1995, pp. 24-25

#### Gurinder Chadha: A Woman’s View, by Mohini Kent

This article contains some interesting comments about identity and Britishness. Kent explores the ‘hidden stories’ and ‘cultural conflicts’ played out in BHAJI ON THE BEACH.

#### SCREEN INTERNATIONAL

No.1326. 28 September 2001, p13

#### Close Up: Gurinder Chadha, by Leone Forde

Described by Forde as ‘one of the more diverse British directors’, Chadha talks about her most recent film, BEND IT LIKE BECKHAM. In this interview she discusses the international language of film and her ‘palette’ of themes.

#### EXPOSURE

Winter 2002, pp.14-15

#### SHOOTING FOR THE STARS, by Quentin Falk

Focusing on BEND IT LIKE BECKHAM, this is essentially an advert for Fujicolour film stock, which Chadha used on this film, and her earlier production, BHAJI ON THE BEACH.

## press articles

#### EVENING STANDARD

21 January 1994, p.23

#### Asia Major, by Rebecca Marling

Chadha, described by Marling as “talented, opinionated and beautiful”, talks about BHAJI ON THE BEACH and the power of cinema: “I’ve learnt the power of cinema and seen just how effective you can be in moving people. I’m hooked.”

#### GUARDIAN

31 January 1997, pp. 4-5

Chadha’s diary, published by the Guardian, charts her weekend visit to the Sundance Institute for the Screenwriters’ Laboratory. Set up by Robert Redford, the prestigious Sundance Institute offers a space where writers come to work on their scripts. Chadha, the first British writer to be invited for her script Thanksgiving (later WHAT’S COOKING), writes down her reactions to some of the comments and criticisms directed at her work in progress.

#### OBSERVER

19 August 2001, p.9

#### West Coast’s Eastern Eye, by Quentin Falk

This Interview with Chadha reveals the difficulties in marketing WHAT’S COOKING, and how it was sold as a “British” film. Interestingly, she also comments on how she perceives her role as a director: “One of the amazing things about being a director is how your own personality ends up in the film. I happen to be comfortable with who I am, and my perception of the world is in whatever film I make.”

## audio

#### NFT Interview

11/3/2001 NFT 3, 1 hour (approx).

#### Gurinder Chadha in Conversation

This interview formed part of the *Tongues on Fire Asian Women’s Film Festival* in 2001. Interviewed by Julia Toppin, editor of film-

daze.com, Chadha discusses making films from a second-generation British Asian perspective. This tape is a wonderful primary resource for those studying Chadha's role as a director. Her comments are astute and insightful as she reveals herself to be a contemporary auteur with her own directorial vision. Chadha's first film, *I'M BRITISH BUT...*, is discussed in detail as is *BHAJI ON THE BEACH* and *WHAT'S COOKING*. As well as filmmaking, topics addressed include identity and the British Asian sensibility, Bhangra music, working in America, and her role as a mentor for new artists.

## websites

[www.bbc.co.uk/films/2002/03/20/gurinder\\_chadha\\_bend\\_it\\_like\\_beckham\\_interview.shtml](http://www.bbc.co.uk/films/2002/03/20/gurinder_chadha_bend_it_like_beckham_interview.shtml)

BBC Interview with Chadha on her film *BEND IT LIKE BECKHAM* and future projects. From this URL you can read a review, go behind the scenes, and read an interview with Parminder Nagra who stars in the film.

<http://content.foxsearchlight.com/fromthemindof/node/349>

This page includes a director profile and a brief biography. Chadha comments on directing *BEND IT LIKE BECKHAM*, a film distributed by Fox Searchlight.

[www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2002/04/02/bfgur02.xml](http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2002/04/02/bfgur02.xml)

David Gritten interviews Chadha about *BEND IT LIKE BECKHAM*. Gritten describes Chadha as a 'high priestess of multiculturalism' and refers to her previous films, *BHAJI ON THE BEACH* and *WHAT'S COOKING*.

## Maya Deren



Often referred to as 'the mother of the American avant-garde', the films of Maya Deren draw together the many unifying principles classic *auteur* theory sought to develop. According to early *auteur* theory, a director's distinctiveness was defined principally by recurrent themes or generic innovations. Deren was a director working outside the Hollywood mainstream, who once famously claimed her films are produced for the amount Hollywood studios pay for lip-gloss. But Deren was also a writer, cinematographer, editor, performer, choreographer, ethnographer, entrepreneur and pioneer in experimental filmmaking during the 1940s and 50s. The most compelling themes in Deren's films consist of dreams, reflection, rhythm, vision, identity, ritual and trance. In this sense, Maya Deren and her films unquestionably capture the spirit of *auteur* theory. However, this is where straightforward, linear assessments of Deren the filmmaker end and the more complex issue of Deren the originator of the American avant-garde and "woman artist" begins.

Like Jean Luc Godard, Sergei Eisenstein and Dziga Vertov, Maya Deren was both a film theorist and a filmmaker. Unlike these luminaries, Deren's writings have remained relatively obscure in film theory and her films were rarely screened outside of specialist film courses or experimental film festivals. Yet her 16mm films like *MESHES OF THE AFTERNOON* (1943), *AT LAND* (1944), *RITUAL IN TRANSFIGURED TIME* (1946) and her writings, in particular *An Anagram of*

*Ideas of Art, Form and Film*, *Divine Horsemen: The Living Gods of Haiti*, and essays like 'Cinematography: The Creative Use of Reality' is a body of work that compares favourably with the artists above.

Several reasons exist as to why Deren's work has been so overlooked. The elevation of "structural film" within the American avant-garde during the 60s and 70s that emphasised formal rather than mythic qualities, rendered Deren's later work irrelevant. *Cinema verite*, which emerged around the time of her death further problematised the reception of her work, in particular her Haitian project, with its lack of story line and slightly random documentary style. But it is the emergence of film studies as an academic discipline during the 1970s, and in particular feminist film theory that is perhaps most responsible for the lack of critical awareness and understanding. Deren's critique of woman's social position and their representation in the media were often perceived by her critics as peripheral in her films and were thus largely ignored. Deren's films are non-linear abstract narratives that blur temporal and spatial lines. Her films have elements of autobiography, dream-like introspection, repetition and mythical poetics. Her concern was primarily to understand film form as the creative link to questions of ethics and responsibility; to understand the systems that change our perception, sensibility and self-conception; and in her later work, attempts to understand collective social acts like trance, hysteria and ritual.

However, informed by the change of emphasis of film studies in general, a new generation of scholars and filmmakers have chosen to re-evaluate Deren's films and writings. The need for alternative approaches to issues of gender and identity beyond the limited boundaries of feminist film theory have led once again to Deren, re-emerging as a figure of considerable importance.

Maya Deren's films, publications and research have inspired our understanding of the woman artist as a figure distinct from, but in no way less than, the prevailing male artist hegemony of the American avant-garde. Her innovations, technically and aesthetically have

continued to inspire experimental and independent filmmakers worldwide and her uncompromising spirit enabled her to elude the institutional limitations that controlled filmmaking in 1940s American film culture.

## books

BUTLER, Alison  
**Maya Deren: The Politics of Self-Representation.**  
 Unpublished MA Thesis, 1984

This MA is divided into two distinct sections; the first looks at women's cultural production from a film theory perspective and in particular women's attempts at self-representation in film. The second half of the thesis consists of re-readings of Deren's three "women-centred films" and a consideration of the female spectator's relationship to them.

CLARK V, HODSON M, NEIMAN C.  
**The Legend of Maya Deren; A Documentary Biography and Collected Works Vol.1: Part 1 and 2.**  
 Anthology Film Archives/Film Culture, New York City 1984/1988

In the 1970's a four-volume project was designed to re-examine the life of filmmaker and ethnographer Maya Deren. Four authors; Veve A Clark (African and Caribbean Studies), Millicent Hodson (Dance Historian), Catrina Neiman (Film) and Francine Baily-Price (photography), collaborated to produce the work aimed at stimulating further academic study. Part 1, Signatures (1917-1942), looks at Deren's early and university life, her involvement in socialist youth groups and early poetry and fiction. Part 2, Chambers (1942-47), concentrates on her development as a filmmaker through her first four films with documents on their production and reception.

Legend highlights aspects of Deren's life beyond the four-year period between 1943-1946 that she is most renowned for. By embracing the nature of her work and the many different creative relationships Deren encountered, The Legend of Maya Deren is the most comprehensive study on her work to date.

N.B. The two remaining volumes Ritual (1947-1954) and Haiku (1954-

1961) are ready and have been so for years but publisher Anthology Film Archives has yet to release them.

DEREN, Maya  
**An Anagram of Ideas on Art, Form and Film.**  
 The Alicat Book Press, Yonkers, New York, 1946

'An Anagram...' is Deren's most well known publication and in many ways both an essay of its time and a reflection of Deren's ideas on the nature of art and form. 'Anagram' surveys and critiques the film practices in the mid-1940s; documentaries (paying particular attention to the documentation of WW2); mainstream Hollywood features; the films of the surrealists; (particularly Marcel Duchamp and Jean Cocteau); the post-war influx of progressive foreign films and abstract animation.

Deren is most strongly opposed to realism as a mode linked to photographic reproduction, however, more importantly, what Deren does promote in 'An Anagram...' – and illustrates through examples from the silent film era and her own films – is that art responds to the culture from which it emerges in terms of form, content and morals.

DEREN, Maya  
**Divine Horsemen: The Living Gods of Haiti.**  
 Thames and Hudson Ltd, 1953  
 (Reprinted as The Voodoo Gods, Paladin, 1975)

Deren's account of the Haitian deities, practitioners and rituals of Voudoun has long been recognised as a classic in its field, an anthropological investigation written with the special insight of a personal encounter. Journeying to Haiti to film ritual dance, Deren undertook the writing of the book after unexpectedly becoming accepted as a member of a Haitian village.

The book was supplemented by approximately 4 hours of silent and sound recorded film footage. The material - collectively referred to as the Haitian Film Footage – was left unfinished.

NICHOLS, Bill (ed)  
**Maya Deren and the American Avant-Garde.**  
 University of California Press, 2001.

For an introduction to the life and work of Maya Deren this book edited by Bill Nichols is without doubt the most wide ranging and accessible. The eleven essays gathered here examine Maya Deren's writings, films and legacy from a variety of perspectives. Some essays address her relative neglect - by the likes of Laura Mulvey and Claire Johnston - during the rise of feminist theory. However all agree – informed no doubt by the change of emphasis in film studies generally – for her enduring significance.

The essays cast light on her aesthetics and ethics like in Maureen Turim's 'The Ethics of Form', her exploration of film form that Moira Sullivan addresses in 'Maya Deren's Ethnographic Representation of Ritual and Myth in Haiti'. Catherine M. Soussloff in 'Maya Deren Herself' examines feminism and film theory and the complex issue of the "woman artist", in an avant-garde dominated by men. There are also essays by Renata Jackson, Lucy Fischer and Maria Paramaggiore.

'Maya Deren and the American Avant-Garde', also includes 'An Anagram of Ideas on Art, Form and Film (1946), in its entirety.

As the first critical evaluation of the significance of Maya Deren, this book clarifies the filmmaker's theoretical and cinematic achievements and conveys the passionate sense of purpose she felt about her art.

SULLIVAN, Moira  
**An Anagram of the Ideas of Filmmaker Maya Deren: Creative Work in Motion Pictures.**  
 University of Karlstad Press, Sweden, 1997

The core of Moira Sullivan's illustrative book is broken into three major areas; chapter 4, The Poetic, contextualizes key influences behind her use of the poetic idiom in film. Chapter 5, The Political, examines Deren's production, distribution, exhibition and articulation of film in periodicals and lecture demonstrations. Chapter 6, The Primitive focuses on Deren's literal and visual contributions to

an understanding of Haitian Voodoo.

These sections are used as components of an “anagram” to demonstrate the theory and practice of her work as an artist in flux between dominant representational practices in film and ethnography.

## essays/ documents

‘Maya Deren’

BRAKHAGE, Stan  
**Film At Wit's End: Eight Avant-Garde Filmmakers.**  
McPherson and Company, 1989

Adapted from lectures originally intended to help students understand the films of select avant-garde filmmakers, Brakhage, (an influential independent filmmaker and lecturer), offers a good, basic introduction to the life and work of Deren. Brakhage writes with clear affection for Deren’s work, which ultimately makes this a rewarding read for those researching Deren’s work for the first time.

‘Cinematography: The Creative Use of Reality’

DEREN, Maya – reprinted in Adams Sitney. P  
**The Avant-Garde Film: A Reader of Theory and Criticism.**  
New York University Press, 1979

Deren’s essay is included as part of an extensive survey into the theoretical contributions of avant-garde filmmakers. In this essay, Deren attempts to distinguish her position from both the Surrealists and contemporary motion pictures by determining what creative film form is not, as a means to arrive, eventually, at an undersyanding of what it is.

‘Poetry and the Film: A Symposium, 28/10/53’ – reprinted in  
MACDONALD, Scott  
**Cinema 16: Documents Toward a History of the Film Society.**  
Temple University Press, Philadelphia, 2002.

On October 28, 1953, *Cinema 16* held two sessions of a symposium with Maya Deren, Parker Tyler,

Dylan Thomas and Arthur Miller. Willard Maas acted as chairman. The extracts chosen here make up about one half of the symposium. This document is notable primarily for the exchange of words between Deren and her all male counterparts, highlighting the difficulties facing Deren in an avant-garde world dominated by the ideas of men.

‘Maya Deren and an American Avant-garde Cinema’  
RABINOVITZ, Lauren  
**Points of Resistance: Women, Power and Politics in the New York Avant-garde Cinema 1943-71.**  
University of Illinois Press, Urbana and Chicago, 1991

This illustrated essay looks at the many facets of Deren’s life and work and includes a brief biography, a break down of her early films including, *MESHES OF THE AFTERNOON* (1943), examined as “woman’s discourse”, *AT LAND* (1944) and *RITUAL IN TRANSFIGURED TIME* (1946). Also, there is a discussion on Deren’s relationship with the New York Surrealists and her efforts to organize events that would communally unite independent filmmakers.

## journal articles

**CAMERA OBSCURA**  
No.3-4. 1979, pp177-191

**Excerpts from an Interview with The Legend of Maya Deren Project: The Camera Obscura Collective,** by BAILY, CLARK, HODSON and NEIMAN.

This article examines the most important aspects of the “projects” collaboration on the three volume documentary biography of the late filmmaker, writer and ethnologist Maya Deren.

The “*Legend of Maya Deren Project*”, the title refers consists of: Francine Baily (photographer), VeVe Clarke (Caribbean studies), Millicent Hodson (dance) and Catrina Neiman (folklore/film). They discuss the process involved in creating these epic volumes and essentially they outline their research methods, the idea of working together on such a vast biography and what they have

learned during the process. The “project” discusses their work on Deren as a “pilgrimage”, seeking out the life of a woman through “tales and documents”. They also state that their intention was to create a clear, interpretive biography that could be used as a starting point for research. Bringing together many “legendized” facts in one place.

**CINEMA JOURNAL**  
Vol.36. No.2. Winter 1997, pp17-40

**Performance and Persona in the U.S. Avant-Garde: The Case of Maya Deren,** by Maria Pramaggiore

This is a challenging article that looks at the relationship between film image and persona, arguing that Deren’s film persona illustrates the similarities between practices of stardom both in mainstream and alternative film. Pramaggiore claims, allied to her technical explorations and rigorous film theory, Deren’s persona capitalised on her physical appearance and bohemian lifestyle in similar ways to artists working in the mainstream.

**FIELDS OF VISION**  
Summer 1979, pp16-19/20

**With Maya Deren: An Interview with Elizabeth Raphael,** by Robert Haller

Elizabeth Raphael was involved with contemporary art throughout most of her life. During the 1940s she operated *Outline*, a precursor modern art gallery in Pittsburgh, presenting paintings, sculptures, lectures and films by the likes of Maya Deren and Jean Cocteau. This interview, conducted by Haller in April 1979, discusses Raphael’s work with *Outline* and in particular her association with Maya Deren. Raphael collaborated with Deren on *RITUAL IN TRANSFIGURED TIME* (1946) and also features prominently throughout the film.

Elizabeth Raphael and the *Outline* project is another useful source for extending any research into the work of Maya Deren.

**FILM CULTURE**  
No.39. Winter, 1965, (whole issue).

This entire issue of *Film Culture* is

dedicated to the life and work of Maya Deren. Features include programme notes from early shorts like the unfinished *THE WITCHES CRADLE* (1943), planning notes and original scenarios for *THE VERY EYE OF NIGHT* (1952-55) and *MEDITATIONS ON VIOLENCE* (1946). Also contained in this edition are some of Deren's most important publications. They include 'Amateur versus Professional', an unapologetic advocacy of the term "amateur", where Deren traces the term to its Latin terminology meaning; 'one who does something for love'. For Deren, this is the base for all artistic freedom. 'An Anagram of Ideas on Art, Form and Film' (1946) is probably her most well known book and can be found inside this edition as well as a variety of Deren related publications. 'Anagram' is essential reading for anyone seriously interested in Deren's work and filmmaking as a whole.

The issue concludes with extracts from diaries, notebooks, scripts, letters and documents.

#### FILM CULTURE

No.67/69. 1979, pp.280-289

**Alexander Hammid: A Survey of His Filmmaking Career – Films With Maya Deren**, by Thomas E Valasek

An alternative article to many on Maya Deren that focuses on the work of Alexander Hammid, a leading experimental filmmaker from the former Czechoslovakia and between the years 1942-1947, Hammid was both husband and collaborator to Deren. During this period Hammid worked on *MESHES OF THE AFTERNOON* (1943) (in which he also appears) and *AT LAND* (1944).

Although Hammid had little direct influence on Deren's following two films, *A STUDY OF CHOREOGRAPHY FOR CAMERA* (1946) and *RITUAL IN TRANSFIGURED TIME* (1946), Valasek argues there are still important allusions in these films to *MESHES ...* and this effectively influenced Deren's early style. Valasek continues by claiming Hammid's films, prior to his work with Deren, influenced the way *MESHES ...* depicts space.

"In Hammid's films", argues Valasek, "the space in which the

action takes place is not "background"; rather, film space becomes inseparable from action space", (p285).

Alexander Hammid, his work and collaboration with Deren is another interesting avenue to explore and expand any research on Maya Deren.

#### FILM LIBRARY QUARTERLY

Vol.5. No.1. Winter 1971-1972 pp 29-38

**Maya Deren and Germaine Dulac: Activists of the Avant-Garde**, by Regina Cornwall

This article focuses on Deren and Dulac's work as activists in the promotion of avant-garde film. Deren spoke of the art of independent filmmaking and promoting the possibilities of independent filmmaking as an art form.

#### LITERATURE FILM QUARTERLY

Vol.14. No.1 1986, pp.22-31

**Maya Deren, Imagist**, by Jan L Millsapps

Maya Deren's invocation that there, "should be a filmic equivalent to poetry", is examined in the context of Deren's work as a filmmaker. This lengthy essay looks at Deren's transition from budding poet to 'poetic filmmaker'. The article contains some good quotes from hard-to-obtain publications by Deren.

#### POEM FILM, FILM POEM

No.8. 2000, p3

**Amateur Versus Professional**, by Maya Deren

One of the most well known short essays written by Deren proclaims the "amateur" status of filmmaking. Deren seeks to demystify the term by advocating its liberating artistic freedom in contrast to the weight of responsibility that tends to burden "professional" productions.

#### FILM WISE 2

No.2. 1962 (whole issue)

A complete editorial dedicated to the life and work of Maya Deren. Published less than a year after her death, this edition contains

articles and essays written by many of Deren's friends and contemporaries. They include Stan Brakhage, who writes 'An Open Letter to Maya Deren'. Parker Tyler discusses Deren as a filmmaker and Willard Maas writes of his personal memories in 'Memories of My Maya'. There are also essays on Deren's work by Charles Boultenhouse, 'A Ritual for Maya Deren'; Olle Jane Zagranisky writes on *MESHES OF THE AFTERNOON* (1943) as well as Deren's essay 'Nature, Man and the Form of Art'.

#### MONTHLY FILM BULLETIN

Vol.55. No.653. June 1988 pp. 183-185

**Meshes, Trances and Meditations**, by Michael O'Pray

This article looks at some of the key issues in Deren's life and career. The article is broken down into 9 sections, where O'Pray examines Deren's influences, from her Russian/Jewish upbringing through her submergence into the Trotskyist circles of New York during the mid-late 30s and onto the completion of her first short *MESHES OF THE AFTERNOON* (1943).

The article demands that the hypnotic myth of Deren be replaced by a serious confrontation/engagement with her life, work and ideas in order to comprehend the relationships that permeate between her films and other arts.

June and July editions contain reviews of Deren's complete output of films with the exception of *DIVINE HORSEMEN/HAITIAN FILM FOOTAGE* (1947-55).

#### MOVIE MAKER

Vol.9. No.12. Dec 1975 pp 852-854

#### Creative Cutting

Maya Deren wrote this article and was originally published in *Amateur Movie Maker* in November 1959. It was reprinted here as, the ideas Deren conveys, (according to *Movie Maker*) are just as relevant now (when the article was reprinted in 1975) as in 1959.

Deren advocates the complete control of her films in order to produce a "compelling continuity" in the final cut. She argues, the function of the camera is the "see-

ing, registering eye” and editing as the “thinking, understanding mind”, thus rendering the final product more coherent if the two spheres are connected by the same logic.

With the continued growth of digital filmmaking the gap between conception and completion of an idea has decreased and Deren’s ethos of the filmmaker as creator, writer, director, editor and promoter is even more relevant now than in 1975 and 1959.

#### OCTOBER

No.14. Autumn 1980 pp. 3-15

**Art and Anthology: The Crossroads excerpts from The Legend of Maya Deren (1917-1961)** by Baily, Clark, Hodson and Neiman

An extensive illustrated article containing material organised by the woman who collectively represent Deren’s major areas of work. The introduction on film by Catrina Neiman looks at the influence of anthropology in Deren’s work and the way this evolved into her studies on Haitian and Balinese dance/trance. Neiman makes reference to the impact of anthropologists Gregory Bateson and Margaret Mead, who Deren enlisted for advice and their, “understanding of the relation of art forms and culture contexts”.

There are some excellent references for extending research as well as extracts from essays and papers written by Deren.

#### WIDE ANGLE

Vol.18. No.4 October 1996 pp 29-37

**On Not Being Maya Deren**, by Charlotte Nekola

Charlotte Nekola, author of *Writing Red; An Anthology of American Women Writers* (1987), charts her own personal journey through Deren’s life and work, from her discovery of Deren, the filmmaker, as a 19 year old undergraduate film student to her present role, (1996, when this article was published), as Associate Professor at William Peterson College.

Nekola describes the affect of first seeing *MESHES OF THE AFTERNOON* (1943) and how years later the

images still strike a cord. An interesting if slightly melancholy article that although conveys a very personal account, still shows the effects and longevity of Deren’s films and the resonance of her ideas and images.

## filmography

**MESHES OF THE AFTERNOON** (1943)  
16mm, 14mins, b&w, silent  
By Maya Deren and Alexander Hammid  
Music by Teiji Ito

**AT LAND** (1944)  
16mm, 15mins, b&w, silent  
Photographed by Hella Heyman and Alexander Hammid

**A STUDY IN CHOREOGRAPHY FOR CAMERA** (1945)  
16mm, 3mins, b&w, silent  
By Maya Deren and Tally Beatty

**RITUAL IN TRANSFIGURED TIME** (1946)  
16mm, 13mins, b&w, silent  
Choreography collaboration with Frank Westbrook  
Photographed by Hella Heyman  
With Rita Christiani and Frank Westbrook

**MEDITATIONS ON VIOLENCE** (1948)  
16mm, 13mins, b&w, sound  
Performance by Chao-il-Chi  
Chinese flute and Haitian drums  
by Maya Deren

**THE VERY EYE OF NIGHT** (1952-55)  
16mm, 15mins b&w, sound  
In collaboration with Metropolitan Opera Ballet School  
Choreographed by Anthony Tudor  
Music by Teiji Ito

## unpublished films

**ENSEMBLE FOR SOMNAMBULISTS** (1951)  
(Toronto Film Society workshop),  
16mm, 7 minutes, silent, b&w

## unfinished films

**THE WITCHES CRADLE** (1943)  
16mm, 13mins, b&w, silent  
With Marcel Duchamp and Pajorita Matta

**MEDUSA** (1949)  
(YMHA workshop)  
16mm, 10mins, b&w, silent  
With Jean Erdman

**HAITIAN FILM FOOTAGE** (1947-1955)  
16mm, 4hours, b&w, silent and sound recordings

**SEASON OF STRANGERS/HAIKU FILM PROJECT** (1959)  
(Woodstock workshop)  
16mm, 58mins, b&w, silent

## films in collaboration

**THE PRIVATE LIFE OF A CAT** (1945)  
Directed by Alexander Hammid  
16mm, approx. 29mins, b&w  
2 film versions: with sound and silent  
Narration by Maya Deren

## films about Maya Deren

**INVOCATION: MAYA DEREN** (GB, 1987)  
Directed by Jo Ann Kaplan  
Arbor Films

**IN THE MIRROR OF MAYA DEREN** (AU, SWZ, GER, 2002)  
Directed by Martina Kudlacek  
35mm, 104mins, color/b&w  
Zeitgeist Films

## websites

[www.mayaderen.org](http://www.mayaderen.org)

Forum site created by Moira Sullivan, author of ‘*An Anagram of the Ideas of Filmmaker Maya Deren: Creative Work in Motion Pictures*’ (1987) and Jay Sullivan. Founded in 1993 this website claims to be the first international forum for those interested in the work of Maya Deren. The site includes images from Deren’s early films, movie clips, (*MESHES OF THE AFTERNOON* and *DIVINE HORSEMEN*) and links to relevant books, essays that you can print out – including an excellent article by Francesca Sambucci’s entitled, ‘*The Real and the Unreal*’ (1999) – videos and websites.

[www.oto.de/MayaDeren/maya\\_der\\_en.html](http://www.oto.de/MayaDeren/maya_der_en.html)

This site/pages is dedicated to Deren's work in Haiti and uses excerpts from the book 'Divine Horsemen: The Living Gods of Haiti', and images from the film.

<http://www.zeitgeistfilms.com/film.php?directoryname=inthemirrorofmayaderen&mode=downloads>

This site was created to accompany Martina Kudlacek's documentary film *IN THE MIRROR OF MAYA DEREN* (2002). Contains good info about Deren and offers downloadable material (mainly about the film) but useful for research purposes as it lists Deren associates, with a filmography and stills from her films.

## Jean Luc-Godard

### books

CAMERON, Ian (ed.)  
**The films of Jean-Luc Godard.**  
London: Studio Vista, 1967. 143p.  
illus. filmog. bibliog..  
(Movie Paperbacks Series)

This collection of essays was compiled to show the wide range of opinion and interpretations that Godard's films inspired in film critics. It was published before 1968 when Godard became more politically motivated and rejected the mainstream cinema industry. It is included in this listing to show how a variety of critics were reacting to him at that time.

DIXON, Wheeler Winston  
**The films of Jean-Luc Godard.**  
Albany: State University of New York Press, 1997. 290p. illus. filmog. bibliog.. index

A compact and comprehensive book that covers all of Godard's work on film and video through 1995, Dixon aims to give us an overview of Godard's career while considering the social, political, sexual, racial and economic issues that his films address. Dixon also includes the input of Godard's two main collaborators, Jean-Pierre Gorin and Anne-Marie Miéville in his study. He argues that Godard, Gorin and Miéville set out to purposely exhaust cinema, hence "the death of cinema" sentiment of narrative collapse they hoped to expedite and work beyond.

MACCABE, Colin  
**Godard: images, sounds, politics.**  
London: Macmillan Press, 1990. 175p.  
illus. filmog. bibliog..  
(British Film Institute Cinema Series)

This study of Godard concerns itself with his work after 1968 when he rejected the mainstream cinema industry and became more politically motivated. The chapters cover a number of themes including money and montage, images of women and sexuality (co-written with Laura Mulvey), cinematic technology (co-written with Mick Eaton), and his work in television. It's a stylish book with lots of movie stills, interviews with Godard are included at the end of each chapter.

MONACO, James  
**The new wave: Truffaut, Godard, Chabrol, Rohmer, Rivette.**  
New York: Oxford University Press, 1976. 372p. illus. notes. bibliog.. index.

In this book about the French "new wave", Monaco gives a brief introduction to the film movement that created auteur theory. Five chapters are dedicated to Godard's films and some of their underlying/unifying themes namely his

concern with women, politics, the meaning of structure and cinema as poetry.

STERRITT, David (ed.)  
**Jean-Luc Godard: interviews.**  
Jackson: University Press of Mississippi, 1998. 203p. [8 plates] chronology. filmog. index.  
(Conversations with Filmmakers Series)

Here is a series of reprinted interviews with Godard that illustrate the breadth and diversity of his thinking and highlight the different periods of his career. They are arranged chronologically.

TEMPLE, Michael and WILLIAMS, James S. (eds.)  
**The cinema alone: essays on the work of Jean-Luc Godard 1985-2000.**  
Amsterdam: Amsterdam University Press, 2000. 269p. filmog. bibliog.. notes. index.  
(Film Culture in Transition Series)

Here, we are told in the introduction, is a collection of articles by various film academics on Godard's later work, covering the last 15 years, especially his videographic experiment in film history, *HISTOIRE(S) DU CINÉMA*. The aim is to bring Godard's latest work into critical focus and generate vital debate. Themes explored include autobiography and memory in film, age and melancholia, 20<sup>th</sup> Century history, aesthetics and national identity, the evolution of the visual image from painting to film to video and videographic montage as a new poetics.

### journal articles

**CAHIERS DU CINEMA** (in English)  
No.10. May 1967, pp.10-37

#### Jean-Luc Godard

The first five articles of this translated issue of the famous French journal are by, or about Godard. There is an article by Godard written to resemble a journal, an article on Godard by Bernardo Bertolucci, an appreciation of Godard's work and an interview by Michel Delahaye, and notes on *TWO OR THREE THINGS I KNOW ABOUT HER* (1966) by Jean Narboni.





**CAMERA OBSCURA**

No.8/10. Autumn 1982 [whole issue]

This special issue on Jean-Luc Godard's work in film, television and criticism begins with articles by the journals editors on Godard's latest film SAUVE QUI PEUT (LA VIE) (1980). Some of the issues within this film analysed are: violence and enunciation, pornography and eroticism, and the citation of the work of Marguerite Duras and her fictional inclusion in the film. Camera Obscura is dedicated to the examination of women and representation in film so this concern will be evident throughout these articles. Godard's collaborator Anne-Marie Miéville's contribution draws special interest.

**CINEACTION!**

No.48. December 1998, pp. 8-41

**French new wave: 40th anniversary.**

A celebration of French new wave after 40 years, this issue includes three articles on Godard. Focus is on: his later work, viewing his films through his film criticism, and how Hollywood models of masculinity influenced Godard's portrayal of men and his interest in the "rejected male."

**FILM HERITAGE**

Vol.3. No.3. Spring 1968 [whole issue]

**Jean-Luc Godard issue.**

In an entire issue devoted to Godard, some of the articles include the influence of Americanism on Godard and his film MADE IN USA (1966), a critical look at BAND OF OUTSIDERS (1964) and CONTEMPT (1963), and analyses of TWO OR THREE THINGS I KNOW ABOUT HER (1966) and LA CHINOISE (1967).

**SCREEN**

Vol.40. No 3. Aut 1999, pp. 304-347

**The Godard dossier.**

The five articles contributed here mark the culmination of Godard's HISTOIRE(S) DU CINÉMA, a video project on thinking film history through images and sounds, which took him three decades to complete. As well as looking at this finished project, there is an analy-

sis of how useful this film is for teaching film history, specifically Godard's own filmmaking. Godard's film criticism and his interest in social criticism are also written about, as is what he means by "the death of cinema."

**SCREEN**

Vol.12. No.4. Winter 1971/72, pp. 6-24

**Politics and production: some pointers through the work of Jean-Luc Godard,** by Christopher Williams

In this article, Williams opines that Godard's cinema provides an important link between American-dominated cinema of the past and politicised cinema of the future. Williams' analysis uses examples and themes from some of Godard's films to illustrate this move towards an explicit interest in social issues, as well as his interest in filmic/aesthetic components as they relate to production.

**SIGHT AND SOUND**

Vol.11. No.6. 2001, pp. 18-21

**Paris match: Godard and Cahiers,** by Geoffrey Nowell-Smith

This article by Nowell-Smith gives the reader a good foundation of how Godard, his film writing and his filmmaking, are interlinked with film appreciation in France and the launch of *Cahiers du Cinema*. It was written to accompany a retrospective Godard film season at the NFT and outlines some of Godard's philosophical concerns. Questions of the body, the soul, consciousness and what it is to be human in his early works give way to a Marxist concern with the relationship of words to images and images to things.

**WIDE ANGLE**

Vol.1. No.3. 1976, pp. 4-51

Another slew of articles on Godard in one journal issue. The first article helpfully defines some of the key elements that make a Godard film, and in particular the visual distancing techniques he uses. There are three articles analysing Godard's filmic language in A MARRIED WOMAN (1964), ALPHAVILLE (1965) and VIVRE SA VIE (1962), an examination of colour in TWO OR THREE THINGS I KNOW ABOUT HER

(1966) and TOUT VA BIEN (1972) as a Brechtian film.

**Werner Herzog****books**

CORRIGAN, Timothy (ed)  
**The Films of Werner Herzog: Between Mirage and History.**  
Methuen, 1986. 232p. illus. filmog. bibliog. index.

This collection of essays offers multiple viewpoints on the work of a director who describes himself as a "limited" filmmaker (Herzog has commented that all of his films are about the same subject). Issues such as the sublime, God, faith, redemption are covered, as well as Herzog's belief that cinema should be an "illiterate art". Through a reading of the essays, the influence of German romanticism on Herzog's works becomes evident and examples are given of how his films provide a continuity with German expressionist films.

CORRIGAN, Timothy  
**New German film: the displaced image.**  
Indiana University Press, 1994. 224p. illus. filmog. bibliog. index.

See pp.127-144

Corrigan asserts that THE ENIGMA OF KASPAR HAUSER is Herzog's seminal film, which shows the progression of Herzog's themes up to that point, especially that of the outcast character. This chapter provides a detailed examination of the film, concentrating on the illustration of "hypnotic space".

Although focusing primarily on *THE ENIGMA OF KASPAR HAUSER*, issues such as naturalism versus supernaturalism, absurd civilizations versus the natural world, and physical knowledge versus intellect can be linked to Herzog's other works.

FRANKLIN, James  
**New German Cinema: from Oberhausen to Hamburg.**  
Twayne Publishers, 1983. 227p. illus. filmog. bibliog. index.

See pp. 109-125

A short but concise chapter on Herzog's work up to *WOYZECK*. Franklin discusses the filmmaker's non-analytical approach and belief in filmmaking and explores the presence and consequence of the spirituality which runs through his works.

PHILLIPS, Klaus  
**New German Filmmakers: from Oberhausen through the 1970s.**  
Frederick Ungar, 1984. 462p. illus, filmog. bibliog. index.

See pp.168-194

This chapter on Herzog highlights the Romanticist search for the sublime in his films. The notion of Paradise and the prominence of nature are discussed in relation to *THE ENIGMA OF KASPAR HAUSER*, *EVEN DWARFS STARTED SMALL*, and *AGUIRRE, THE WRATH OF GOD*. Phillips looks at the mystical nature of Herzog the filmmaker (a notion propagated by Herzog himself) and his films, and labels Herzog's filmmaking as "disillusioned Romanticism".

## journal articles

### DOX: DOCUMENTARY FILM QUARTERLY

No.23. June 1999, p.6

**Minnesota declaration: truth and fact in documentary cinema,** by Werner Herzog

Essential reading for those studying Herzog's documentaries (and feature films), which among other points, distinguishes between fact and truth.

### ECUMEME

Vol.3. No.1. 1996, pp.1-21

**Vision of Darkness: the representation of nature in the films of Werner Herzog,** by Matthew Gandy

A rewarding read which examines in detail Herzog's use of landscape within *AGUIRRE, THE WRATH OF GOD*, *THE ENIGMA OF KASPAR HAUSER*, *NOSFERATU, THE VAMPIRE*, *FITZCARRALDO*, and *COBRA VERDE*. This is an interdisciplinary study which draws upon art history, literature, philosophy, film history and music as it looks at the power of Herzog's landscape and his protagonist's reaction to it. Central to Gandy's article is the notion of the sublime in nature and how Herzog strives to combine nineteenth century romanticism with twentieth century existentialism.

### FILM CRITICISM

Vol.11. No.1-2. Fall-Winter 1987, pp.15-30

**Borne Out of Darkness: The Documentaries of Werner Herzog,** by David Davidson

This paper is a close look at Herzog's documentary work, focusing on *FATA MORGANA*, *LAND OF SILENCE AND DARKNESS*, *THE GREAT ECSTASY OF WOODCARVER STEINER*, and *LA SOUFRIÈRE*. Davidson believes that similarities can be found thematically and structurally between Herzog's fiction and non-fiction works; this essay is useful in a study of Herzog as an auteur as the filmmaker's notions of the poetic, so prevalent in his films, is also evident in his documentary work. Through this examination of his documentaries, Herzog's dislike of *cinéma vérité* is evident: he is not interested in pursuing an objective truth in his documentary filmmaking, rather Herzog is interested in revealing a multiplicity of truths through subjective means. Herzog's techniques are revealed to be unique and at times opposed to traditional documentary methods. In *THE LAND OF SILENCE AND DARKNESS*, he instructs one woman to relate a story that has never happened to her. *FATA MORGANA* employs the use of ecclesiastical music and Johnny Cash over images of the Sahara desert, creating a clash between the visual and the audio tracks. *THE GREAT ECSTASY OF WOODCARVER STEINER* features

poetic sequences of the ski jumper gliding through the air, with Herzog's own commentary at times attempting to create drama. In Herzog's documentaries, Davidson argues, the distinction between man and nature is blurred, and the effect, far from a prosaic look at a subject, is a poetic portrait.

### LITERATURE/FILM QUARTERLY

Vol.7. No.3. 1979, pp.223-234

**Werner Herzog's Écran Absurde,** by Jan-Christopher Horak

Concentrating on the character of Kasper in *THE ENIGMA OF KASPAR HAUSER*, this article examines Kasper's struggle against an absurd universe and institutions he does not understand (the church, government, education). Horak points out the film is humanistic, where "life becomes an act of faith", and compares Herzog's work to that of Camus. Like many authors, Horak acknowledges that German expressionist cinema did have an effect on Herzog's work, although he asserts that it is only influential on Herzog through the ideas of Lotte Eisner, author of seminal text on German expressionism, *The Haunted Screen*.

### POST SCRIPT

Vol.7. No.3. Summer 1988, pp. 2-13

**Ontological Critique in the Work of Werner Herzog,** by Steven Vogel

Vogel asserts that a Herzog movie is immediately identifiable through its "holy fool" central characters. This article takes a look at the character's despair at being in the world in *THE ENIGMA OF KASPAR HAUSER*, *EVEN DWARFS STARTED SMALL*, and *THE GREAT ECSTASY OF WOODCARVER STEINER*. By portraying misfits, the article argues, Herzog is not criticising society which labels these characters as outcasts, but the world.

### POST SCRIPT

Vol.7. No.3. Summer 1988, pp. 14-26

**Film and Phenomenology: being-in-the-world of Herzog's AGUIRRE, WRATH OF GOD,** by Andréa Staskowski

This article illustrates the ways

Herzog creates the philosophical concept of “being-in-the-world” within his films. A close examination of Herzog’s visual and aural narration within *AGUIRRE, WRATH OF GOD*, is provided, with detailed analyses of framing and editing techniques: individuals are shown to be part of a larger group, to show a sense of individual dramas taking place within the group.

## website

[www.wernerherzog.com](http://www.wernerherzog.com)

This is the Werner Herzog’s official site, run by his company, Herzog Films. It contains exhaustive lists of Herzog’s works (film, screenplays, literary works, opera and stage productions), and has detailed bibliographies covering monograph, journal, and dissertations for those studying the filmmaker.

## Krzysztof Kieslowski



## books

COATES, Paul

**Lucid Dreams: The Films of Krzysztof Kieslowski.**

Trowbridge, Wilts: Flicks Books, 1999

This collection of essays, from Polish, British and American scholars, surveys Kieslowski’s entire career, exploring such questions as the effects of the documentary aesthetic on the feature films, the position of women in his late work, his relationship to the ‘Cinema of Moral Anxiety’, and the deliberate abandonment of politics for more emotional concerns in

his last films. The volume also includes a complete filmography, one of the last interviews with the director, and an extensive bibliography, which includes primary and secondary sources in Polish, French, English, and other languages.

HALTOF, Marek

**Polish National Cinema.**

New York; Oxford: Berghahn Books, 2002

**Chapter 9: “The Representation of Stalinism in Polish Cinema”, pp. 196-203**

A few interesting pages devoted to Mr K himself in this comprehensive study of the Polish national cinema from its beginning to the year 2000. To have a good grasp of Polish cinema, one has to take into account the specificity of Poland’s history, and in particular the changing political situations. ‘Polish films exist mostly as an expression of Polish history and of political and social tensions, and rarely as a discipline in its own right’. Despite this highly politicised cultural environment, Kieslowski did manage to stand out as an independent director, expressing unpopular views on religion, social justice, and political commitment in his native country, and eventually establishing himself as a European auteur with his stylistic and non-political co-productions of the late 1980s (*DEKALOG*) and early 1990s (*La DOUBLE VIE DE VERONIQUE* and *TROIS COULEURS: BLEU, BLANC, ROUGE*).

INSDORF, Annette

**Double Lives, Second Chances: The Cinema of Krzysztof Kieslowski.**

New York: Hyperion; Miramax Books, 1999

Annette Insdorf, who was Kieslowski’s translator, explores the work of the filmmaker, whom she calls the ‘cinematic poet’, chronologically from the 1960s through the 1990s. Each chapter is devoted to a specific stage of the director’s career, starting with the student shorts and documentaries, moving on smoothly to the early fictions, and then to the feature films, specifically *PRZYPADK* (*BLIND CHANCE*) and *BEZ KONCA* (*NO END*), *DEKALOG* (ten short films about mortality), and *TROIS*

*COULEURS: BLEU, BLANC, ROUGE*.

This is a good introduction to Kieslowski’s entire work, ‘meant to be sympathetic scholarship’, yet providing an articulate analysis of ‘a very subtle, mysterious, and metaphysical artist of the cinema’. This book is also available in French.

KIESLOWSKI, Krzysztof and STOK, Danusia

**Kieslowski on Kieslowski.**

London: Faber and Faber, 1993

This book, largely based on a series of interviews recorded in Paris between December 1991 and summer 1993, during the time when Kieslowski was working on the triptych *TROIS COULEURS: BLEU, BLANC, ROUGE*, definitely challenges the traditional view of the filmmaker as an elusive and enigmatic man. Here the director gives a frank insight into his life and work in filmmaking, from documentaries to feature films – often in minute detail – and discusses his thoughts on spirituality, politics, and life in Poland. Since Kieslowski was keen on giving interviews from the 1980s, most of them in Polish or in French, this volume is certainly a welcome English summary of his whole verbal output.

## journal articles

**CINEMA JOURNAL**

Vol.34. No.2. Winter 1995, pp. 37-50

**“The Political” in the Films of Andrzej Wajda and Krzysztof Kieslowski**, by J. Falkowska

An exploration of the questions of politics – and ‘political’ concept – in Eastern European films and how they manifest themselves in works by Polish film directors, concentrating on Andrzej Wajda’s *CZLOWIEK Z ZELARA* (*MAN OF IRON*) and Krzysztof Kieslowski’s *BEZ KONCA* (*NO END*) and *KROTKI FILM O ZABIJANIU* (*A SHORT FILM ABOUT KILLING*).

**FILM CRITICISM**

Vol.22. No.2. Winter 1997/98, pp.51-65

**Testament of the Father: Kieślowski's The Decalogue**, by Ruth Perlmutter

A critical essay on the ten-part DEKALOG, examining such themes as parenting issues and biblical allusions, bizarre metaphors and optical illusions, and 'seriality' as a form of narration.

**FILM QUARTERLY**

Vol.44. No.1. 1990, pp. 50-55

**Kieslowski's "Short Films"**, by Charles Eidsvick

A discussion of the director's personal style and visual techniques through the dissection of two of his short films, KROTKI FILM O ZABIJANIU (A SHORT FILM ABOUT KILLING) and KROTKI FILM O MIŁOSCI (A SHORT FILM ABOUT LOVE), both films depicting the struggle for spiritual survival in 'a moribund land'.

**KINEMA**

No.7. Spring 1997, pp. 23-46

**"...We live in the world lacking idea on itself...": Krzysztof Kieslowski's Art of Film**, by Tadeusz Miczka

A consideration of Kieślowski's artistic visionary transcription of Polish social realities and 'moral concerns' in relation to the politics and political changes in Poland, and, in his last feature films, of his explorations of the metaphysical side of human nature.

## press articles

**GUARDIAN**

14 March 1996, p.5

**Krzysztof Kieslowski: Human touch of a master**, by Derek Malcolm

Homage to the director, with great emphasis on his outstanding talent. The obituary also includes personal notes from Andi Engel, of Artificial Eye, and Danusia Stok, editor of Kieslowski on Kieslowski (see bibliography).

**GUARDIAN**

15 March 1993, pp. 6-7

**No end to the enigma**, by Jonathan Romney

A reflection on Kieślowski's seriousness and elusive symbolism, with reference to DEKALOG, La DOUBLE VIE DE VERONIQUE and TROIS COULEURS: BLEU.

**INDEPENDENT REVIEW**

18 March 1999, p. 11

**A short film about Kieslowski**, by David Winner

Krzysztof Wierzbicki, who worked as Kieślowski's assistant in his early documentary films, pays tribute to his friend both as a man and a filmmaker. He also comments on his own documentary on the director, KRZYSZTOF KIESLOWSKI: I'M SO-SO..., made in 1995 for Danish television.

## Stanley Kubrick



## books

**CHION, Michel**  
**Kubrick's cinema odyssey.**

London: British Film Institute, 2001. 194p. illus. appendices. glossary. credits. bibliog.

Published in 2001 as an acknowledgement of Kubrick's cinematic masterpiece, Chion's book gives an in-depth look at 2001: A SPACE ODYSSEY (1968). He examines how the film was made in the context of the 1960s, its structure, style and meaning and how the film influenced science-fiction cinema after it. The final chapter com-

pares 2001 with EYES WIDE SHUT (1999).

FALSETTO, Mario (ed.)

**Perspectives on Stanley Kubrick.**

New York: G.K. Hall &amp; Co, 1996. 345p. illus. filmog. bibliog. index.

This book contains an interesting array of essays on Kubrick's films, some are reprinted and others are originals written for this book. A series of interviews make up the book's first section while the rest of the collection is made up of critical essays about his films. The essays follow his work somewhat chronologically including films from KILLER'S KISS (1955) through FULL METAL JACKET (1987).

HUGHES, David

The complete Kubrick.

London: Virgin, 2000. 303p. [8 plates] credits. bibliog. indices.

Aimed at those who may have missed Kubrick's films on the big screen, this book follows an interesting format by applying a set of organisational headings to each of his films. Some of these compelling categories include: Classic Quotes, Themes and Motifs, Cut Scenes, Trivia and Kubrick on Kubrick. Gives interesting anecdotes about each of his films.

KOLKER, Robert

**A cinema of loneliness: Penn, Stone, Kubrick, Scorsese, Spielberg, Altman.**

Oxford: Oxford University Press, 2000. 484p. illus. notes. filmog. index.

See Chapter Two, "Tectonics of the mechanical man: Stanley Kubrick," pp. 97-174

In this book on contemporary American film directors, Stanley Kubrick is described as having what many directors would consider an enviable position by maintaining complete control and almost total independence. His work as a screenwriter further emphasises his role as film auteur. Kolker describes Kubrick's technique as coolly calculated and meticulously made with emotional, intellectual and commercial designs. This chapter gives a good introduction to the way in which these considerations are handled in some of the seminal scenes in

Kubrick's films.

NELSON, Thomas Allen  
**Kubrick: inside a film artist's maze. New and expanded edition.**  
 Bloomington: Indiana University Press, 2000. 333p. illus. filmog. bibliog.. notes. index.

Nelson presents an interesting and incisive analysis of Kubrick's film-making development from his photographs for *Look* magazine and first documentary *DAY OF THE FIGHT* (1951) to *EYES WIDE SHUT* (1999). The Kubrickian aesthetics are defined as the "aesthetics of contingency" taking shape through a series of conceptual and formal paradoxes. Once meaning loses its inherent authority, we perceive how many different ways there are to create meaning.

## journal articles

**CREATIVE SCREENWRITING**  
 Vol.6. No.4. July/Aug 1999 [whole issue]

### The writing of Stanley Kubrick

This special issue is dedicated to Kubrick's work as a screenwriter. It contains an article about the novel vs. film in *A CLOCKWORK ORANGE* (1971); an investigation into the adaptation of Gustav Hasford's novel "The Short-Timers" (1979) into *FULL METAL JACKET* (1987); an interview with James Harris, his producer during his early career, and a look at the dialogue in Kubrick's screenplays.

**JOURNAL OF POPULAR FILM**  
 Vol.3. No.3. Summer 1974, pp. 233-244

**Kubrick and the structures of popular culture**, by Harriet and Irving Deer

In an article about how structural theory contradicts individual freedom, the Deers investigate how Kubrick's films reveal his search for an unrestricted form through which he can communicate with his audience without coercing them into mistaking his particular structures for reality. He achieves this through paradox, revealing contemporary society's desire for structure while it also searches for the spiritual and life-affirming. Their study looks at Kubrick's

artistic development from *PATHS OF GLORY* (1957) to *DR. STRANGELOVE* (1963), *2001: A SPACE ODYSSEY* (1968) and *A CLOCKWORK ORANGE* (1971).

**LITERATURE/FILM QUARTERLY**  
 Vol.29. No.4. 2001 [whole issue]

### Kubrick issue

This special dedicated issue contains articles and tributes to Stanley Kubrick and his films including: *A.I. ARTIFICIAL INTELLIGENCE* (2001), *EYES WIDE SHUT* (1999), *BARRY LYNDON* (1975) and *LOLITA* (1962). Another article looks at food and eating in Kubrick's films.

**SIGHT AND SOUND**  
 Vol.9. No.9. September 1999 [whole issue]

**Stanley Kubrick 1928-1999: resident phantoms**, by Jonathan Romney; **At home with the Kubricks**, by Nick James; **Too late the hero**, by Larry Gross; **Real horrorshow: a short lexicon of Nadsat**, by Kevin Jackson

Another special issue planned to celebrate Kubrick when his film *EYES WIDE SHUT* (1999) was released, but ending up as this posthumous publication. It includes essays on *THE SHINING* (1980), *EYES WIDE SHUT*, *A CLOCKWORK ORANGE* (1971) and an interview with Kubrick's family.

**SIGHT AND SOUND**  
 Vol.46.No.1. Wint 1976/77, pp.22-24,44

**Clockwork violence**, by Ken Moskowitz

Looking at three films which can be seen as Kubrick's "middle period", Moskowitz argues that *2001: A SPACE ODYSSEY* (1968), *A CLOCKWORK ORANGE* (1971), and *BARRY LYNDON* (1975) constitute a coherent imaginative vision that supersedes their diversity of setting, characters and ideas. This is achieved through stylistic harmony on a grand scale, technical perfection, lighting, and in their clinical, detached view of ugly, impassive, cruel human beings.

## Akira Kurosawa



Classic *auteur* theory sought to draw together a director's often disparate body of work under such unifying principles as recurrent themes, characters or stylistic practices. Films by true *auteurs*, it was argued, should encapsulate a director's personal vision or 'world view', all the better if achieved as the result of a struggle with the studio system, the diktats of genre or other constraining factors. In this context, the films of Akira Kurosawa make an interesting case study for questions of authorship. Kurosawa, like his contemporaries Mizoguchi and Ozu, was allowed considerable artistic freedom within the Japanese studio system, wrote his own scripts with a core of collaborators and worked with a regular troupe of actors (most notably, Toshiro Mifune and Takashi Shimura). Despite this relative autonomy, though, Kurosawa's studio output was still heavily influenced by commercial considerations and constrained by strict notions of genre and aesthetic tradition. One must also consider the ideological constraints of government interference, as Kurosawa's career began during the Pacific War and continued under the American Occupation.

Kurosawa's 30 films span 50 years and include crime films, historical dramas, action-adventure films, literary adaptations and 'social problem' pictures. Despite, or perhaps because of, this wide-ranging subject matter, critics of Kurosawa have often drawn upon a perceived 'world view' or consistent moral vision within the films, most notably the need for individual responsibility and heroism in a corrupt world. Thus, Tadao Sato argues that, for Kurosawa, "the meaning of life is not dictated by the nation but is something each individual should discover for himself through suffering" while

Stephen Prince describes the “familiar Kurosawa lesson of the responsibility of each for all”. Donald Richie believes that “though Kurosawa’s films appear to be of infinite variety, there is at the same time a unity, a completely responsible and ultimately serious attitude to life that makes them...all of a piece.” As well as recurrent thematic motifs, critics such as Noel Burch identify stylistic practices that make Kurosawa “the direct heir of Eisenstein...the first to apply consistently the Russian master’s principle of montage units.”

## books

DESSER, David  
**The Samurai Films of Akira Kurosawa.**  
 Ann Arbor, MI : UMI Research Press, 1983

Kurosawa is often referred to as the “most Western of Japanese directors”, and Desser’s book seeks to explain why, through an examination of Kurosawa’s synthesis of Japanese and American forms and concepts. Rather than seamlessly blending these styles and ideas, Desser views Kurosawa as a “dialectical” film-maker whose films “reveal their own tensions,” such as those between East and West, and the pre-modern and modern. Stylistically too, the films often counterpoint moments of stasis and contemplation with bursts of sudden violence. Desser’s critique is primarily a genre study but he quotes Andrew Sarris in noting “one of the fundamental correlations in auteur criticism is that between neglected directors and neglected genres” (p8). With Sarris-like conviction, Desser believes Kurosawa is “like Ford or Hawks, a great filmmaker not because he can turn a classic of literature into a great film, but because he can take a routine and codified formula story and turn that into a work of art” (p7).

ERENS, Patricia  
**Akira Kurosawa: A Guide to References and Resources.**  
 Boston, MA : G.K. Hall, 1979

As well as a valuable annotated bibliography of writings about Kurosawa between 1951-77, this volume includes a useful seven-

teen-page ‘Critical Survey of Oeuvre’ that identifies themes such as ‘nature of Good and Evil’; ‘the Kurosawa hero’; ‘reality vs. illusion’; ‘humour’; ‘women’; and ‘humanism’ in Kurosawa’s films.

GOODWIN, James (ed.)  
**Perspectives on Akira Kurosawa.**  
 New York; Oxford : Maxwell Macmillan International, 1994

A good collection of extracts on Kurosawa, taken from a wide variety of sources, and divided into three sections: ‘Film Artists on Kurosawa’ (including extracts by fellow directors such as Lindsay Anderson, Andrei Tarkovsky and Steven Spielberg); ‘Kurosawa on Kurosawa’; and ‘Film Critics on Kurosawa’. This final section includes extracts from a range of *auteurist* readings of Kurosawa’s films, including: father-son relationships (in ‘Kurosawa’s Fathers’); the Kurosawa hero (in ‘Heroism and Humanism’, ‘The Heroic Mode of Kurosawa’s Cinema’); the use of sickness and crime as metaphor for social malaise (in ‘Detectives and Doctors’); Kurosawa’s ‘nuclear’ films (in ‘Akira Kurosawa and the Atomic Age’); the relationship of Kurosawa’s films to Japanese Zen philosophy (in ‘Zen and Selfhood: Patterns of Eastern Thought in Kurosawa’s Films’). David Desser’s essay, ‘Narrating the Human Condition: HIGH AND LOW and Storytelling in Kurosawa’s Cinema’ (p157-71) includes a specific discussion of the *auteur* question in relation to criticism on Kurosawa (pp159-61).

JAPAN FILM CENTER  
**The Japan Film Center Presents: Kurosawa, a Retrospective.**  
 New York : Japan Society, 1982

This 80-page pamphlet was produced to accompany a 1982 retrospective of Kurosawa’s films, and features some useful thoughts by Kurosawa himself ‘On Film and Filming’, and several short essays on Kurosawa, including distinguished Japanese film critic Tadao Sato’s ‘Kurosawa’s Heroes and the Japanese Tradition.’ Sato examines the distinction between the ‘heroic lead’ (*tateyaku*) and ‘romantic lead’ (*nimaimé*) in Japanese film and drama, and argues that Kurosawa’s leading men are all heroic.

KUROSAWA, Akira  
**Something Like an Autobiography.**  
 New York : Alfred A. Knopf, 1982

A fair title, given that it ends in 1951 with the success of RASHOMON at the Venice Film Festival. One aspect of *auteur* theory is its propensity to seek the biographical details of a director within their films, and Kurosawa’s *Autobiography* includes a number of childhood recollections that seem to mirror specific scenes in his films. This, coupled with Kurosawa’s reticence elsewhere to discuss the ‘meaning’ of his films, makes the *Autobiography* especially tempting as an interpretive source for the films. Indeed, critics such as Prince and Yoshimoto make particular reference to the *Autobiography* not as biographical ‘truth’ or ‘evidence’ but as a ‘text’ that must be considered for how it helps to create an authorship within the films (see particularly, Yoshimoto p58-68).

PRINCE, Stephen  
**The Warrior’s Camera: The Cinema of Akira Kurosawa (Revised and Expanded).**  
 Princeton, NJ : Princeton University Press, 1999

Viewed retrospectively, Prince sees Kurosawa’s work as having “occupied four creative stages: the early films, the heroic works of postwar reconstruction, the transitional and pessimistic films of 1970-85, and the psychobiography of the last films”. Like Desser, Prince argues that Kurosawa’s work is defined by internal tensions between competing forms and discourses. Moreover, his films must be viewed collectively as a “project,” a specific attempt to make sense of the vast social and cultural upheavals brought about by Japan’s defeat in WWII. What is unique about Prince’s study is the careful attention he pays to visual style and cinematic space - e.g. Kurosawa’s use of the telephoto lens, his anamorphic framing and multi-camera filming – and how he relates these formal elements to Kurosawa’s socio-political ambitions. Prince organises his analysis into clusters of films (the early films; the films of social reconstruction; the literary adaptations; the period films etc.) but each chapter is “organized with reference to the central problematic of Kurosawa’s work, which is to find

a method for constructing a viable political cinema that is, at the same time, popular.”

**RICHIE, Donald**  
**The Films of Akira Kurosawa (Third Edition Expanded and Updated).**  
 Berkeley, CA : University of California Press, 1996

Richie is acknowledged as the foremost English-language expert on both Japanese cinema and Kurosawa, and this volume is an excellent starting point for an *auteurist* reading of Kurosawa. First published more than twenty-five years ago, it remained until recently the only full-length English-language study of the entire body of Kurosawa's work. This revised and expanded edition features a short chapter on all 30 of Kurosawa's films, and a final chapter on 'Method, Technique and Style', in which Richie identifies common themes, plot structures and stylistic devices in Kurosawa's oeuvre. Richie sees *bushido*, the way of the samurai, as the unifying principle for Kurosawa's films, entailing a code of action, an insistence upon reality over illusion and a recognition of man's inherent moral flaws.

**YOSHIMOTO, Mitsuhiro**  
**Kurosawa: Film Studies and Japanese Cinema.**  
 Durham, NC : Duke University Press, 2000

Yoshimoto's excellent book attempts to place Kurosawa's work within the context of a wider discourse on Japanese film scholarship, as "a first step toward the reinvention of a field of Japanese cinema studies". It begins by arguing that our very notion of what constitutes "Japanese cinema" is itself an ideological construct "invented" by Western academics that mirrors wider developments in the discipline of Film Studies generally: (1) humanistic celebration of great *auteurs* and Japanese culture in 1960s; (2) formalistic and Marxist celebration of Japanese cinema as an alternative to Classical Hollywood Cinema in the 1970s; (3) critical re-examination of (1) and (2) through cross-cultural analysis. Thus Yoshimoto attempts to analyse the role of Kurosawa and his films as a dynamic part of this construct.

Along with a useful chapter outlining developments in *auteur* theory, there is a chapter on each of Kurosawa's films – some treated at length, some only mentioned in passing - in which the author attempts to "defamiliarise" Kurosawa's cinema, stressing socio-political context and disciplinary studies ignored in earlier critical analyses of Kurosawa.

## journal articles

**ASIAN CINEMA**  
 Spring/Summer 2002, pp. 44-56

**Beyond Swords and Samurai: Another Look at the Films of Akira Kurosawa,** by Linda C. Ehrlich

Ehrlich discusses Kurosawa's oeuvre with reference to such recurring features as quiet epiphanies, the noble trickster and playing with death.

**FILM COMMENT**  
 Jan/Feb 1999, pp.18-25

**Akira Kurosawa 1910- 88, by Michael Wilmington / The Kurosawa Story,** by Peter Hogue

Two tributes to Kurosawa. Hogue's article includes an extended discussion of STRAY DOG.

**POST SCRIPT**  
 Fall 2000 (whole issue)

Ten new articles written by leading Kurosawa scholars such as Richie, Prince and Desser on subjects including Kurosawa's passion for Japanese Noh theatre; Kurosawa's heroines; the cesspool as metaphor in DRUNKEN ANGEL; Zen warrior tradition in SEVEN SAMURAI, YOJIMBO AND SANJURO; a reassessment of DODESKADEN; and an "eco-critical" reading of RAN.

**SIGHT AND SOUND**  
 Vol.12. No.2. February 2002, pp. 28-30

**Before the Rain,** by Philip Kemp

Analyses three of Kurosawa's 'urban crime' films: STRAY DOG, I

LIVE IN FEAR and HIGH AND LOW.

**SIGHT AND SOUND**  
 Vol.50. No.3. Summer 1981, p170-4

**Tokyo Stories,** by Tony Rayns

Interview with Kurosawa, with focus on KAGEMUSHA.

**SIGHT AND SOUND**  
 Vol.24. No.2. Oct/Dec 1954, pp.74-78

**The Films of Kurosawa,** by Jay Leyda

Interesting as an early commentary on Kurosawa as a world-class director.

## press article

**TIME**  
 28 October 1985

**The Magic of Kurosawa,** by Richard Lacayo

Lengthy article on Kurosawa with particular reference to RAN.

## Ken Loach



There are at least three reasons why we have chosen to include Ken Loach as one of the *auteurs* analysed in this guide. The first is that he has been, for the last forty years, one of the most prolific British directors. His extremely varied work includes – so far – more than forty TV-dramas and documentaries, as well as at least a dozen feature films. The second reason is Loach's particular status as a *politically-committed* auteur, who has largely contributed to the debates around art and politics. Besides, most of the texts reviewed

below have chosen to examine the relationship between his style and political messages throughout his career.

Finally, there has been a sudden increase in the number of serious studies of Loach's work published in English since 1997, thus filling an embarrassing gap in the History of British cinema. This also justifies a section devoted to this *auteur* in the guide.

It is also worth noting for students and researchers who can read other languages that due to Ken Loach's popularity in Europe, there is a considerable amount of studies and reviews of Loach's films available in French and Italian. If this guide only reviews texts in English, the reader may want to extend his/her investigation to these foreign-language references, most of which are available in the BFI National Library.

## books

Mc KNIGHT, George (ed)  
**Agent of Challenge and Defiance: The Films of Ken Loach.**  
Trowbridge, Wiltshire: Flicks Books, 1997. 234p. filmog. bibliog. index

Admirers of Ken Loach's work had to wait until the publication of this book in 1997 to enjoy the first comprehensive critical study of the work of this British 'political auteur', in the form seven well-written and well-informed essays from renowned academics on both sides of the Atlantic. It also includes a detailed filmography, and an exhaustive list of articles on Loach's films. "A study of a political auteur with an approach to the medium which students may find unusual and challenging" (Julian McDugall, *In the Picture*)

FULLER, Graham, (ed)  
**Loach on Loach.**  
London: Faber and Faber, 1998, 147p. filmog. bibliog. Index

This book of interviews conducted by Graham Fuller, an American with an encyclopaedic knowledge of Loach and his films, serves as a mini-biography. The director's career is divided into five periods, covering both television and cinema. Each chapter starts with a useful introduction which provides some context for the discussion.

The interviews are well-conducted and enable the reader to get a clear idea of the film-maker's political struggles, working methods and personal views on film-making – in particular his extreme modesty when it comes to analysing his contribution to art cinema.

"The book is comprehensive and provides the evidence to support the contention that Loach is the only world-class director to have been working consistently in a UK context over the past thirty years and more" (Roy Stafford, *In the Picture*).

HACKER, Jonathan, and PRICE, David  
**Take Ten: contemporary British Film Directors.**  
Oxford: Clarendon Press, 1991, 434p. filmog. bibliog. Index

See "Kenneth Loach", pp271-310

An essay on Ken Loach's career which analyses chronologically his most important films from *CATHY COME HOME* to *HIDDEN AGENDA*, with an emphasis on the political struggle in his films and the opposition that it has generated over the years. It is followed by an interview with the director, in which he discusses his style and political commitment.

LEIGH, Jacob  
**The Cinema of Ken Loach: Art in the service of people.**  
London: Wallflower Press, 2002, 211p., filmog. bibliog. Index

Based on a PhD thesis, this new book clearly addresses both teachers and students of British cinema. Divided into six essays discussing the thematic and stylistic consistencies in the work of Ken Loach throughout his career – from his early TV work in the 1960s to his latest films – the book examines the linking of art and left-wing politics that distinguishes the work of the British director. "Well-researched, informative and perceptive in detail, this book juggles a fair number of theoretical concepts yet the writing remains accessible throughout. It fills a gap in the serious treatment of Loach." (Peter Matthews, *Sight and Sound*)

## journal articles

CINEASTE  
Vol.24. No.1. December 1998, pp.22-27

**The Politics of Everyday Life: An Interview with Ken Loach,** by Susan Ryan and Richard Porton

Starting off with a discussion around *MY NAME IS JOE*, the interview then expands to the rest of Loach's career and particularly examines the way in which he has filmed 'everyday life' in his films and TV-dramas to date.

FILM COMMENT  
Vol.24. No.2. March/April 1988, pp.38-46

**A Voice in the Dark: Ken Loach interviewed,** by Gavin Smith

A general article on Loach's career followed by an interview with the filmmaker, in which he discusses his political commitment and how his films both analysed and reflected the changes in British society from the 1960s to the Thatcher era.

FILM WEST  
No.35. February 1999, pp.34-39

**Focus on Ken Loach: Lives Less Ordinary,** by Tony McKibbin

A theoretical piece which sets out to confront Loach's political objectives with his film aesthetics, especially in relation to the concept of 'Bazinian realism', which Loach seems to have interpreted in his own way. This article requires some knowledge about film theory.

SIGHT AND SOUND  
Vol.8. No.11. Nov 1998, pp.18-21

**Every Fuckin' Choice Stinks,** by John Hill

This article surveys Loach's outstanding contribution to British cinema in the 1990s, from *HIDDEN AGENDA* to *MY NAME IS JOE*, and argues in particular that Loach's films rely on the dramatic machinery of melodrama, despite the director's reputation for being a political film-maker using documentary film-making techniques.



## Ida Lupino



Actress turned writer, producer and director of her own independent production company, The Filmakers, Ida Lupino was the only woman to direct a substantial body of work in the male-dominated Hollywood of the late 1940s and 1950s. This fact, together with the controversial subject matter of her low budget films – unwed motherhood in *NOT WANTED* (1949), rape in *OUTRAGE* (1950), bigamy in *THE BIGAMIST* (1953) – led to her “rediscovery” in the 1970s, when feminist critics were looking to reclaim the work of pioneering women within the industry. Although championed by some feminist film theorists as a unique and neglected figure in the history of classical Hollywood cinema, Lupino’s work has been seen by others as conventional or even anti-feminist, and her status as an “auteur” has also been the subject of intense debate.

### books

KUHN, Annette (ed)  
**Queen of the ‘B’s: Ida Lupino behind the Camera.**  
Trowbridge, Wilts: Flicks Books, 1995

The most important single volume on Lupino’s work as a director, this collection of essays attempts to situate Lupino’s work within the context of its era, rather than judging her feminist credentials after the fact. Kuhn’s introduction gives a brief summary of contrasting critical views on Lupino as film-maker, feminist and auteur, and this is followed by a chapter on each of the films Lupino directed and an additional chapter on her television work. Also features a

full filmography/teleography and extensive bibliography.

HECK-RABI, Louise  
**Women Filmmakers: A Critical Reception.**  
Metuchen, NJ; London : The Scarecrow Press, 1984

In her chapter on Lupino, Heck-Rabi argues that “collectively viewed, Lupino’s films do bear the mark of their maker.” Her television work too “provided her with more challenging materials to direct...in addition to the opportunity to express a more personal viewpoint.” This chapter includes extracts from many contemporary reviews of Lupino’s films.

KOWALSKI, A.R.  
**A vision of one’s own: four women film directors.**  
Ann Arbor, MI : University Microfilms International, 1980.

A lengthy chapter (p52-137) on Lupino forms part of this PhD dissertation, which features sections on Lupino’s Biography/ Stories/ Themes and Style. Conceding the auteurist premise that “all of Lupino’s films possess a single theme: the proper role for women”, Kowalski regards the films themselves as “naive” and Lupino as an “imitator” who “simply repeated attitudes towards women which reflect the dominant ideology of the period.”

STEWART, Lucy A.L.  
**Ida Lupino as film director, 1949-1953: an ‘auteur’ approach.**  
Microfiche. Ph.D. dissertation, University of Michigan, 1979.

Another PhD dissertation which also situates Lupino’s work as a product of its time (“Her films are not historical oddities but expressive cinematic portraits of America in the early 1950s”), Stewart’s evaluation is a more favourable one. Through analysis of four Lupino films – *OUTRAGE*, *HARD*, *FAST AND BEAUTIFUL*, *THE HITCH HIKER* and *THE BIGAMIST* – Stewart argues the case for Lupino as an auteur with a “consistent attitude towards characters and events” and “recurring visual and musical motifs” e.g. close-ups of objects which introduce scenes in *OUTRAGE*, or the exterior locations that mark the progress of events in *HARD*,

*FAST AND BEAUTIFUL*. While concluding that the films’ “melodramatic form ... seems dated”, Stewart argues that “the themes are still fresh, the resolutions ambiguous.”

VERMILYE, Jerry  
**Ida Lupino.**  
New York : Pyramid Publications, 1977

Descriptive account of Lupino’s career as actress and film-maker, although there is no real analysis of the films themselves.

DONATI, William  
**Ida Lupino A Biography.**  
Lexington, KY : University Press of Kentucky, 1996

Entertaining, if resolutely non-academic, biography of Lupino, the only full-length work of its kind.

### journal articles

CINEASTE  
Vol.25. No.3. June 2000, pp.32-36

**Ida Lupino: Doing it Her Way**, by Dan Georgakas

Georgakas argues that “Lupino wanted to make films that would reflect the sensibility and style of the quintessential working-class women she excelled at playing as an actress” and analyses *NOT WANTED* as “an insight into the dynamics of how these ambitions were manifested on the screen.” While acknowledging her artistic shortcomings as a director, Georgakas praises the role played by a woman who “broke through various glass ceilings for women as directors and producers.”

METRO  
No.109. 1997, pp.3-5

**Round Table: Ronnie Scheib**

Scheib discusses Lupino’s career fifteen years after the publication of her influential *Film Comment* essay. Citing *HARD*, *FAST AND BEAUTIFUL* as Lupino’s “most perfect film” Scheib positions Lupino less as a “woman director” than as a post-war director of ‘social problem’ films in the mould of Nicholas Ray.

**FILM DOPE**

No.37. June 1987 pp.5-8

Career information, filmography and interview.

**FILM COMMENT**

Vol.16. No.1. Jan/Feb 1980, pp.54-64.

**Ida Lupino: Auteuress**, by Ronnie Scheib

Taking issue with feminist critics who attack Lupino's films as anti-feminist because her female characters are passive, Scheib argues that "Lupino makes films about the inability to act." Cast out from the mainstream by their 'social problems' – rape, polio, unwed motherhood, bigamy - her characters "walk around in a daze, mutilated, traumatized." Scheib regards Lupino as a true "auteuress" and describes the pattern of her narratives as an interruption of 'normal' life by a sudden trauma, a period of alienation and, finally, a "reversal of trauma by the active assumption of what was initially passively experienced."

**ACTION**

Vol.2. No.3. May/June 1967, pp.14-15

**Me, Mother Directress**, by Ida Lupino

Lupino talks about her career in this short article.

**Leni Riefenstahl**

A cinematic pioneer and visionary *auteur*? A Nazi sympathiser and the party's most powerful ideological weapon? Both, and much more besides? Leni Riefenstahl has divided critics and audiences like no other film-maker in the history of the twentieth-century. TRIUMPH OF THE WILL (aka, TRIUMPH DES WILLENS, 1936), her film of Hitler's 1934 Nuremberg Nazi Party Rally, and OLYMPIA (aka, OLYMPISCHE SPIELE. FEST DER VÖLKER, 1938), a record of the 1936 Berlin Olympics, are two of the most famous, or notorious, non-fiction films of all time: TRIUMPH's images of a passionate Hitler addressing a sea of supporters cemented forever the mystique of Nazism, while OLYMPIA is considered by many a paean to fascist aesthetics.

While *auteurist* criticism often seeks to draw out a director's personality from their films, the extent to which Riefenstahl is reflected in her films has been ceaselessly debated, as the implications of her personal input have severe political consequences. Clearly, Riefenstahl was a powerful creative force and not merely a propagandist tool of Hitler and the Nazi Party, but to what extent do her films document 'reality' and to what extent is 'reality' moulded to her own creative, or the party's ideological, purposes?

There is, of course, more to Riefenstahl than the two films for which she is best known: a director of fiction films (including the critical and popular success, THE BLUE LIGHT), an actress who became a star in Arnold Fanck's alpine adventure films, an ethnographer who documented the Nuba

tribe of Sudan, an octogenarian deep-sea diver... If Riefenstahl can be called an *auteur*, is it because her acting, film-making and photographic work all reflects what Susan Sontag famously described as a 'fascist aesthetic'? The most famous woman director of her time, Riefenstahl's significance is as much symbolic as artistic, and her status as an *auteur* must also consider the extent to which she has been *authored* by herself and others for numerous social and political purposes.

**books**

HINTON, David B.

**The films of Leni Riefenstahl. - 3rd edition.**

Filmmaker's Series, No. 74; Lanham, MD; London : Scarecrow Press, 2000; v-ix, 145p.; [16] plates, appendices, bibliog., filmog., index  
Concise and highly readable, this is a useful starting volume. Hinton clearly feels that Riefenstahl is an important *auteur*, stating, for example, that OLYMPIA is 'one of the great moments of world cinema... that changed the course of filmmaking.' (p47) Hinton's arguments are brief but cogent – the discussion of TRIUMPH OF THE WILL, for example, is divided into 13 sequences which discusses the film's style and chronology. See also Manohla Dargis' VILLAGE VOICE article below for criticisms of Hinton.

ROTHA, Rainer

**Leni Riefenstahl: the seduction of genius.**

London; New York : Continuum, 2002, x, 262 p.; [32] plates. notes. appendices. filmog. bibliog. Index

Recent and well-balanced biography, translated from German, that considers not only her life and work but also Riefenstahl's role as a symbolic figure for post-war Germany. Rotha refuses to separate political and aesthetic discussions of her work and, in conclusion, argues that 'Riefenstahl is not the "cinematic genius" her apologists like to pretend she is' (p182) and that the 'greatness' of TRIUMPH... and OLYMPIA comes precisely from their notorious propaganda value, not in spite of it. For Rotha, 'Without the spice of notoriety, Riefenstahl would have been no more than interesting as a

director, for her aesthetic ideal was “harmonious”, less interested in provoking an audience than in seducing it.

BERG-PAN,,Renata  
**Leni Riefenstahl.**  
Boston, MA : Twayne, 1980; 222p.  
illus. bibliog. filmog. Index

Straight-forward, useful overview which includes sections on production, reception and analysis for Riefenstahl's films, together with a good chapter on her unrealised projects. Equal weight is given to the fiction films as the more famous documentaries, and attention is given to Riefenstahl's role as a 'feminist' film-maker. Berg-Pan does not regard the director as a reliable witness of her own life and career, but avoids final judgements in her assessment of Riefenstahl.

RIEFENSTAHL, Leni  
**The sieve of time: the memoirs of Leni Riefenstahl.**  
London : Quartet Books, 1992; 669p.  
[40] plates. Index

Riefenstahl's life story is, in many ways, her most dramatic creation and this is a very entertaining memoir of an extraordinary life. Full of fascinating anecdotes but the chapters on her relationship with the Third Reich occupy very little space. Expect little in the way of soul-searching.

SALKELD, Audrey  
**A portrait of Leni Riefenstahl.**  
London : Jonathan Cape, 1996; vii-viii. 312p. [16] plates. bibliog. filmog. index

Salkeld shares Riefenstahl's passion for mountaineering, and she clearly admires the director's pioneering spirit. Her critical biography is solidly researched but not quite as critical as it might be.

DOWNING, Taylor  
**Olympia: BFI Film Classics.**  
London : British Film Institute, 1992

Concise and persuasive analysis and production history of Riefenstahl's acclaimed film of the 1936 Berlin Olympics. As well as arguing for its aesthetic merits 'as one of the greatest sports docu-

mentaries ever made', Downing supports Riefenstahl in her contention that 'she was not trying...to promote the values of National Socialism' but still argues that the film is 'intensely political' in that it was 'set up for political motives [and] describes an immensely political event.' (all p.91)

RIEFENSTAHL, Leni  
**Last of the Nuba.**  
London : Harvill Press, 1995; 208 p.;  
illus. glossary

Riefenstahl's photographs of the Nuba people of Sudan, together with an ethnographic account of her experience with the tribe. See also the discussion of Riefenstahl's Nuba project by Faris, below.

TASCHEN, Angelika  
**Leni Riefenstahl: five lives.**  
Koln : Taschen, 2000; 336 p.; illus. filmog. bibliog.

Photographic coffee-table collection by and of Riefenstahl, divided into five categories: Dancer, Actress, Director, Photographer, Diver. The photographs look remarkably contemporary and remind us how much her stylised portraits of athletic bodies have influenced modern sports advertising.

SARRIS, Andrew  
**Interviews with film directors.**  
New York : Bobbs-Merrill, 1967. 478p.  
photos. Filmogs

Chapter on RIEFENSTAHL pp. 387-402

Lengthy interview with Riefenstahl by Michel Delahaye, originally published in *Cahiers du Cinema*, No.170, September 1965. Riefenstahl defends her position in making TRIUMPH, describing it as 'film-vérité...Not a propaganda film.' See Sontag's discussion of these claims in 'Fascinating Fascism', pp.81-83.

SONTAG, Susan  
**Under the sign of Saturn.**  
New York : Farrar, Straus and Giroux, 1980; 204p

Essay, Fascinating Fascism (1974)

Sontag's famous essay on Riefenstahl describes her as 'the

only major artist who was completely identified with the Nazi era and whose work, not only during the Third Reich but thirty years after its fall, has consistently illustrated many themes of fascist aesthetics.' (p.90) These include 'a pre-occupation with situations of control, submissive behavior, extravagant effort, and the endurance of pain... Fascist art glorifies surrender, it exalts mindlessness, it glamorizes death.' (p.91)

## journal articles

**FILM QUARTERLY**  
Vol.14. No.1 Autumn 1960, pp.4-19

**Leni Riefenstahl**, by David Gunston

Detailed overview which is useful for its discussion of contemporary Anglo-American criticism of Riefenstahl.

**FILM COMMENT**  
Vol.3. No.1 Winter 1965

**1965 – Comeback for Leni Riefenstahl**, by various authors

Collection of six articles on Riefenstahl, including interview, commentaries and a detailed outline of TRIUMPH OF THE WILL.

**FILM (BFFS)**  
No.47. Winter 1966/7, pp.14-19;  
Spring 1967, pp.12-15

Interesting historical spat between two important British film critics, Kevin Brownlow and Paul Rotha. In the first article, Brownlow interviews Riefenstahl and describes her as a 'great artist' unfairly persecuted. Rotha responds in the next issue with a letter in which he 'deplore[s] Brownlow's attempt... to whitewash her' and this is followed by a refutation of Rotha's points by Brownlow and Riefenstahl.

**FILM COMMENT**  
Vol.9. No.6. Nov/Dec 1973, pp.32-7

**Leni Riefenstahl: Artifice and Truth in a World Apart**, by Richard Meran Barsam

For Barsam, 'all of [Riefenstahl's] films express her central belief in the endurance and prevalence of the individual human spirit' (p.33), and this reverential article acclaims 'her incredible ability to

avoid the crushing political arm of the propaganda ministry [while] she remained a poet.' (p.34)

#### SIGHT AND SOUND

Vol.3. No.2. Feb 1993, pp.15-18

##### Portrait of the Artist as a Young Woman, by Thomas Elsaesser

Excellent article which considers Riefenstahl's work within the context of 'Nazi cinema' as well as experimental cinema of 1920s. Elsaesser argues that Riefenstahl's careers as an actor, film-maker and photographer are 'all of a piece, illustrating some of the quintessential features of fascist aesthetics and its visual imagination.' (p.15)

#### CINEASTE

Vol.20. No.3. 1994, pp.18-23

##### The Devil's Director/Her Talent Was Her Tragedy: An Interview with Ray Müller, by Robert Sklar

Sklar places Riefenstahl at 'the center of what may be the most significant controversy of the hundred year history of cinema: the question of a filmmaker's responsibility for the crimes committed in the name of political ideologies their work has glorified.' Sklar is sure of Riefenstahl's complicity in perfecting Hitler's image, but he is less certain of her artistic merits, describing her films as 'mixtures of the remarkable and the commonplace' and calling comparisons with Eisenstein 'a point of absurdity' (both p.21).

#### HISTORICAL JOURNAL OF FILM, RADIO AND TELEVISION

Vol.13. No.1. 1993, pp.95-7

##### Leni Riefenstahl and the Nuba Peoples of Kordofan Province, Sudan, by James C. Faris

Faris is an anthropologist who has researched the Nuba since the 1960s. His review is a withering attack on Riefenstahl's photographic project with the Nuba, accusing her of 'a grotesque perversion' of the Nuba that 'replicates her earlier Nazi aesthetic style.'

#### DISCOURSE

Vol.18. No.3. Spring 1996, p20-44

##### Leni Riefenstahl: The Power of the

**Image**, by Catherine M. Soussloff and Bill Nichols

Excellent article which seeks to deconstruct the traditional 'Riefenstahl critique' that 'opts between two tendencies, either defending the transcendent virtues of aesthetics/gender ("the greatest woman filmmaker ever") or attacking the all too political vice of propaganda ("Hitler's favourite director").' (p.23) The article reveals how these critical terms are themselves political constructs that can not satisfactorily resolve the contradictions in Riefenstahl's work.

## press articles

The BFI National Library has an extensive collection of newspaper cuttings held on microjacket about Riefenstahl, spanning from the early 1930s to the present. Included is contemporary British press reaction to Riefenstahl's planned lecture at the NFT in 1960 (the invitation was subsequently withdrawn by the bfi after protests), the protests that have accompanied Riefenstahl exhibitions in recent years and Jodie Foster's planned (and seemingly aborted) Riefenstahl biopic.

#### PICTURE SHOW

17 December, 1932, p.9.

##### Leni Reifenstahl (sic): Star, Actress, Author, Director and Daring Explorer

Glowing actress piece.

#### MORNING FREIHEIT

8 September 1972

Reprinted in Democratic German Report 15 November 1972, pp.164-5

##### The Case of Leni Riefenstahl, by David Platt

Fiercely anti-Riefenstahl article.

#### GUARDIAN (SECTION 2)

15 December 1998, pp.8-9

##### She was the genius who glorified Hitler. Can the world really forgive Leni Riefenstahl?, by Paul Myers

Letters from several notable film

historians following the publication of this article are also collected.

#### SUNDAY TELEGRAPH (MAGAZINE)

15 October 2000, pp. 14,16,18,20

##### A Triumph of the Will, by David Jenkins

#### INDEPENDENT ON SUNDAY

13 September 1992, pp.2-7

##### The Tales of a Blind Eyewitness, by Gitta Sereny

Thought-provokingly sceptical piece from the acclaimed biographer of Albert Speer.

#### VILLAGE VOICE (LITERARY SUPPLEMENT)

March 1994, pp.8-10

##### Queen of Denial: The Life and Lies of Leni Riefenstahl, by Manohla Dargis

Highly critical piece which takes issue with academics (particularly Hinton) who seek to evaluate Riefenstahl 'outside history'.

## Martin Scorsese



Although Martin Scorsese is regarded as an influential filmmaker the number of books and critical articles about his work is less than would be expected. This bibliography highlights some of those materials that either examine Scorsese's work as an auteur or discuss his films and style.

## books

##### BLISS, Michael Martin Scorsese and Michael Cimino: filmmakers No. 8.

The Scarecrow Press, 1985. 301p. illus. bibliog. filmog. index.

While not identifying Scorsese (or Cimino) as an auteur, Bliss's approach offers an analysis of the director's career and films to 1985.

Recurring themes in Scorsese's films are examined and ideas explored in an intelligent, but easy to understand, way. A good introduction to the work of a sometimes complicated personality.

CONNELLY, Mary Kathryn  
**Martin Scorsese: an analysis of his feature films, with a filmography of his entire directorial career.**  
McFarland, 1993. 180p. illus. filmog. index.

Connelly analyses Scorsese's feature films from MEAN STREETS through to GOODFELLAS. Each film is looked at in terms of narrative, characterisation and style, with new meaning being brought to otherwise familiar films.

BRUNETTE, Peter (ed.)  
**Martin Scorsese: interviews.**  
University Press of Mississippi, 1999. 270p. [8] plates. index.

Brunette describes Scorsese as America's "greatest living director" when introducing this collection of interviews. They range from 1973 with Scorsese talking about MEAN STREETS to KUNDUN in 1998. Many topics are covered including, how he makes his film, his influences and his opinions on issues surrounding filmmakers such as censorship. While the interviews are interesting in themselves, the index does provide a useful way in to the book, for those researching particular topics.

GRIST, Leighton  
**The films of Martin Scorsese, 1963-1977: authorship and context.**  
Macmillan, 2000. vii-ix, 250p. [8] plates. bibliog. filmog. index.

Grist's book studies Scorsese's role as an auteur, particularly within his early films, while at the same time seeking to place these films within the context of American filmmaking at that time; in his introduction, Grist includes a quote from Scorsese about "using the lens like a pen". This book can sometimes be a densely theoretical work, but it also offers an appreciation of Scorsese films that are little discussed.

FRIEDMAN, Lawrence S.  
**The cinema of Martin Scorsese.**  
Roundhouse Publishing, 1997. 200p.

illus. bibliog. index.

The book starts with a discussion of authorship in general (including its history) before going on to examine why Scorsese should be viewed as an auteur. Friedman concludes that what makes Scorsese an auteur is that his films are "an intensely personal cinema" whereas contemporaries such as George Lucas and Steven Spielberg are "peerless technocrats". Friedman goes on to discuss Scorsese and the recurring themes and patterns of his work.

KEYSER, Leo  
**Martin Scorsese.**  
Twayne, 1992. 265p. illus. bibliog. filmog. index.

An informative look at the making of Scorsese's films from 1963, whilst he was still at University, to THE AGE OF INNOCENCE in 1993. Contains interesting background information on many of Scorsese's productions.

STERN, Lesley  
**The Scorsese connection.**  
BFI Publishing, 1995. vi-vii, 257p. illus. notes. filmog. index.

Stern's book comprises a series of essays that connects Martin Scorsese's work not only with other films, but also with how we as 'viewers' see his work. An at times hard to follow book that is however, very entertaining if persevered with.

THOMPSON, David and Ian CHRISTIE (eds.)  
**Scorsese on Scorsese: the update.**  
Faber and Faber, 1996. ix-xxi, 254p. appendix. filmog. bibliog. index.

This book arose out a series of interviews given by Martin Scorsese across the UK. These recollections give insight into what drives Scorsese's filmmaking and provide a useful reference for anyone studying the man and his films.

## journal articles

**FILM COMMENT**  
Vol.34. No.3. May/June 1998, pp.17-22

**The wild heart**, by Michael Wilmington

A personal reflection on Martin Scorsese's career as one of America's leading filmmakers. The author includes a critique of what he considers to be Scorsese's defining films including MEAN STREETS, TAXI DRIVER, RAGING BULL and GOODFELLAS.

**FILM COMMENT**  
Vol.34. No.3. May/June 1998, pp. 24-27

**The adolescents of Martin Scorsese: the drama of the gifted child**, by Andrew Lewis Conn

Conn writes about Scorsese's influences on him and on other filmmaker's, with particular focus paid to childhood as a theme running through Scorsese's films.

**FILM COMMENT**  
Vol.34. No.3. May/June 1998, pp. 29

**Woman talk**, by Marjorie Rosen

An interview with Martin Scorsese about ALICE DOESN'T LIVE HERE ANYMORE and how making a "woman's picture" differed from his other films.

**FILM CRITICISM**  
Vol.19. No.3. Spring 1995, pp. 67-71

**A slice of delirium: Scorsese's Taxi Driver revisited**, by Leonard Quart

Examines the role New York City plays in TAXI DRIVER as a motif for focussing on the horrors that affect the film's central character Travis Bickle (Robert De Niro).

**FILM REVIEW**  
No.28. The Director's special edition, 1999, pp.22-23

**Martin Scorsese – the most innovative director working today!**, by Alan Jones

An overview of Scorsese's career, that while brief is informative. Includes a guide on 'How to spot a Scorsese movie' and some little

known facts such as that Neil Diamond was nearly considered for the role of Travis Bickle in TAXI DRIVER.

#### JOURNAL OF POPULAR FILM AND TELEVISION

Vol.24. No.1. Spring 1996, pp.2-9

**Redeemed in blood**, by Richard A Blake S. J.

An article examining the relationship between Catholicism and the films of Martin Scorsese. Taking its cue from a quote from Scorsese stating "My whole life has been movies and religion", Blake looks at the "foci" of Catholicism: sacramentality, mediation and communion and applies these ideas to Scorsese's films and characters.

#### METRO

No.116. 1998, pp. 11-14

**Martin Scorsese's KUNDUN: a melancholic momentum**, by Mark Nicholls

While the focus is mainly on KUNDUN, this article highlights two key themes running through Scorsese's work; melancholia and the isolation of central characters. Although this article does not directly relate to Scorsese's role as an auteur, it is still a useful guide to some of his films.

## Steven Spielberg



Spielberg? Auteur? In the same sentence or breath? Surely not. In box office terms, Steven Spielberg is the most important and influential filmmaker of his generation. But an auteur? Surely such success should preclude inclusion? Where is the evidence?

A keyword search of the BFI National Library book catalogue ([www.bfi.org.uk/filmtvinfo/library/catalogue.html](http://www.bfi.org.uk/filmtvinfo/library/catalogue.html)) retrieves around 50 books on Steven Spielberg. This compares favourably with the other "movie brat" "postmodern auteurs" such as Altman, Coppola and Scorsese. However, a brisk flick through the shelves and this reasonably impressive total is rapidly distilled to less than a dozen sources worth consulting. (Some might say that is being generous).

So why is there such a dearth of decent material on Steven Spielberg. For a start, despite great acumen in his personal PR, Spielberg is famously protective of his private life and, therefore, all the biographies are unauthorised.

In spite of his huge success, or simply because of it, he is largely ignored by many of the great film scholars of contemporary American cinema. In his work, 'The films of the Seventies: a social history' (1983), by William J Palmer, Spielberg is mentioned in just one sentence on one page. Yet in JAWS and CLOSE ENCOUNTERS, he produced two of the biggest and most significant films of the decade.

In Palmer's follow-up 'Films of the Eighties' (1993), there are plenty of references to Spielberg but they are often cursory and dismissive. The author uses E.T THE EXTRA-TERRESTRIAL as a reference point to illustrate his "holograph of history" hypothesis to explore post-Vietnam America in the midst of

the 80s Cold War. This is not to single out these books but to illustrate how Spielberg's work has been overlooked generally, except where individual films have been used to illustrate some historical-cultural point.

Throughout the 70s and 80s there was a trickle of works on the great man. The fact that Spielberg was a popular subject for children's publishers merely reinforced critics' beliefs that Spielberg did not make films for adults. It was only after SCHINDLER'S LIST, backed up by AMISTAD and in particular SAVING PRIVATE RYAN, that there was a sudden interest in Spielberg and many defenders came to the fore. One biographer, Joseph McBride, was so tired of waiting for someone else to produce a serious balanced work on Spielberg that he began one himself only to be part of a 'wave' of several biographies of varying quality in the mid-90s. It was also only in the 90s that Spielberg at last received Academy recognition. However, it must be noted that Spielberg also returned to blockbuster form with the JURASSIC PARK series.

They - the defenders- have sought to redress the balance for a director who can convey a "sincerity" and "sense of wonder" in a finely crafted and engaging film in which the techniques of the master can be found. He can even co-ordinate several of these undertakings almost at the same time (e.g. SCHINDLER'S LIST and JURASSIC PARK). The doubters argue that he is a childish sentimentalist or a well-polished mirror that merely reflects America rather than interprets it. That he is a lucky zeitgeist diviner, who when stripped of his special effects and technical teams has nothing more to say than the journeyman directors of the 30s and 40s which he so admires.

Indeed, there is little love lost between the defenders of Spielberg and his critics. Their chosen weapons: prose versus film/cultural theory.

Defenders of the faith do not use theoretical frameworks or any psychoanalytical waffle. Critics, especially academic ones, do not hesitate to resort to theoretical violence upon Mr Spielberg and his "knowing concoctions". Some of the 'positive' works often suffer

from their own breezy style. The 'critical' ones are undermined by their own sneering stance on Spielberg and the masses/suckers who watch his films.

Many of the comprehensive encyclopedias (e.g the International Dictionary of Films and Filmmakers) and other reference works contain superior critical summaries. They possess a balanced approach both in weighing up Spielberg as craftsman par excellence and as a commercial sentimentalist.

This does not attempt to be a thorough listing. It concentrates upon publications that deal with Steven Spielberg and his work as a whole. It may also be worth exploring the critical reception in magazine and newspaper reviews of a particular film to examine Spielberg's credentials as auteur. The critical reactions also illustrate the polarising effect his films provoke. This approach will also draw in a wider range of books than those listed which often discuss the cultural impact and significance of a particular Spielberg film without much mention to its director.

\* This compares favourably with the rest of the New Hollywood "movie brat" generation (Altman 54, Scorsese 54, Coppola 57), and their immediate ancestors directors like Welles, 63, or Kubrick, 54. Or even the giants of Old Hollywood (Capra 55, Hawks 65). However, compared to Hitchcock, another 'popular' director critically ignored during his career, but since deified, with over 200 titles to plough through, Spielberg has a long way to go.

## books

BRODE, Douglas  
**The films of Steven Spielberg.**  
New York: Carol Publishing, 1995.  
254p. illus. appendixes

A film by film study of Spielberg's work up to SCHINDLER'S LIST. The detailed entries cover the background, production and reception of the films. The entries reveal some serious research and show an understanding that many studies of the great man leave out.

BAXTER, John  
**Steven Spielberg: the unauthorised biography.**  
London: HarperCollins, 1996.  
457p.illus.filmography.bibliog.index.

The first full in-depth biography of Steven Spielberg. It charts his rise from geek to nerd to magician/conservative necromancer who even Hollywood wants to fail. Examines the events in his early life that have influenced the making of his films and examine his approach to filmmaking.

BOUCH, Matthew  
**Towards an understanding of Stephen Spielberg.**  
Unpublished MA thesis, 1996.  
66p.bibliog.filmog.  
(British Film Institute/Birkbeck College MA in Cinema and Television Studies).

Although reluctant to include an almost impossible to obtain thesis (other than coming to the bfi National Library) it has been listed as it is probably the only study of Spielberg that is grounded in film theory. Despite heavy use of theory, the author produces a short and readable analysis of Spielberg that is well worth a look. He notes that Spielberg has received a tawdry critical reception and to date, been overlooked by academics, researchers, journalists alike. He also believes that it will not be for some time, when a perspective on the late 20<sup>th</sup> century is formed, that Spielberg can be fairly evaluated.

CLARKE, Jame  
**The pocket essential Steven Spielberg.**  
Harpenden, Herts: Pocket Essentials, 2001. 96p.

Excellent summary. Don't be put off by the book's small size or short length (which probably goes for the whole Pocket Essentials series). The entries are well written, focused pieces that often contain more analysis and observation than the waffle-ridden and bemused prose of some Spielberg defenders, or his polemical detractors.

FREER, Ian  
**The complete Spielberg.**  
Virgin, 2001. viii, 312p. 8 col plates. bibliog. index.

Highly readable study of Steven Spielberg. The author dubs Spielberg the 'father of the modern movie' that brought a generation into the cinema. This is a study packed with facts, anecdotes and quotes. (So we know where we stand with this book). Author adopts a film-by-film approach divided into easily consumed sections. These include budget and box office data, casting decisions, the cut scenes, the production history, critical reception, the 'clones'; the impact in pop culture and 'the sizzle' where the tastiest bits of gossip are related. These sections also examine the importance of titles, lighting, visual *and* sound effects in a Spielberg film and his directorial flourishes in 'tics of the trade'.

KING, Geoff  
**New Hollywood cinema: an introduction.**  
London: I.B. Tauris, 2002.  
296p.illus.bibliog.index.

Auteurism v social-historical context: the 'Spielbergness of E.T.', pp.105-111.

Is Spielberg an auteur? In this short passage from this new and very useful study, the author examines the common themes of familial breakdown, the absent father, the surrogate father, etc. The author also notes the fluent style, expert use of the zoom dolly shot and the attention given to editing. The author also highlights the difficulties of any modern Hollywood director being dubbed an auteur. Is Spielberg's work "a factory of ideological production" or is it merely a frighteningly accurate mirror of hopes and fears and what we truly wish to see in the cinema?

KOLKER, Robert  
**A cinema of loneliness: Penn, Stone, Kubrick, Scorsese, Spielberg, Altman (3rd ed).**  
Oxford University Press, 2000. ix-xvii, 484p. illus. filmog. Index.

Chapter Four: Of dinosaurs and ships: Steven Spielberg, large things and the digital mise-en-scene, pp.247-328

The author uses Spielberg as the leitmotif for the nineties Hollywood. He was the most successful director able to straddle Hollywood and its demands and out of the six American auteurs of the title, he is the only one still making successful films on a regular basis. The author states that it was “a decade of minimal experimentation and large-scale repetition of older ideas”.

Section 1 is highly opinionated view on the reflection of America the 80s/90s films reveal: a conservatism of postmodern post-Reaganist America.

Section 2 looks at his films of this “grand modern narrator of simple desires fulfilled”: representation of arabs; the importance of backlighting to his *mise-en-scene*, the homage to and influence of Ford and Hitchcock; the slow dolly shot, the upward angle of view, the view of a child, the view of the audience, technical aspects of his style, editing.

LEWIS, Jon (ed)  
**The end of cinema as we know it: American film in the nineties.**  
London: Pluto Press, 2001.  
385p.illus.index.

This is a recent collection of thirty-four brief and readable essays on a wide range of topics from censorship to stardom.

In his essay, ‘Empire of the Gun’ (pp.115-130), Frank P. Tomasulo examines themes in Spielberg’s work and relates them in particular to *SAVING PRIVATE RYAN*. He notes how often the Second World War is used as a backdrop to Spielberg films. This is a period which resonates strongly with most Americans as they perceive themselves fighting a just war against an obviously straightforward enemy, mostly Germans and sometimes Japanese.

Krin Gribbard’s ‘Saving Private Ryan Too Late’ (pp.131-138) explores the conservative ideology of the film and its possible sources. He questions the film’s anti-war sentiments and wonders what kind of film we are left with if the special effects and opening sequence are removed, and is probably not the first to ask this about Spielberg’s career.

In his essay ‘Four last things: history, technology, Hollywood, apocalypse’ (pp.342-355), Paul Arthur discusses Hollywood’s recent fascination with its own demise seen through the popularity of disaster movies, and Armageddon-like struggles between “advanced technology and human agency”. There can be no better choices to explore this notion than Cameron’s *TERMINATOR 2: JUDGMENT DAY* and Spielberg’s *JURASSIC PARK* (with reference to *SCHINDLER’S LIST*). He explores whether Spielberg is saying something by killing off the greedy lawyer or goes even further using wild dinosaurs as a “cultural allegory of monopoly capitalism”.

McBRIDE, Joseph  
**Steven Spielberg: a biography.**  
New York: Simon & Schuster, 1997.  
528p.illus.bibliog.filmog.index.

Written by the noted biographer who was prompted by the “under-evaluation” of Spielberg’s work and kicked into action after Schindler’s list. One of the few serious biographies, the author examines the personal (adolescence and family breakdown) and cultural (growing up in postwar ‘melting pot’ America and his Jewish heritage) influences that have inspired and moulded his filmmaking.

TAYLOR, Philip M.  
**Steven Spielberg: the man, his movies, and their meaning (3rd ed).**  
London: Batsford, 1999. 198p.illus.  
filmog. bibliog. index.

The author attempts to get to the bottom of why Spielberg has been so successful yet left the critics and Academy so unmoved. The book is divided into three main themes : the American past, the present, and future. The final chapter deals with Spielberg’s triumphs at the box office and the two films that earned some begrudging critical acclaim.

VON GUNDEN, Kenneth  
**Postmodern auteurs: Coppola, Lucas, De Palma, Spielberg and Scorsese.**  
Jefferson, NC; London: McFarland, 1991. 200p.illus.bibliog.index.

Study of the “movie brat” generation. The author looks at their backgrounds and similar influences as well as examining their

postmodern and auteurist credentials. This is a useful and gentle introduction to Spielberg’s career, which attempts to apply very modest amounts of theory. The author has no hesitation in describing Spielberg as ‘auteur’.

WOOD, Robin  
**Hollywood from Vietnam to Reagan.**  
New York; Guildford, Surrey: Columbia University Press, 1986.  
328p. illus. bibliog. index.

Although, author identifies a Lucas-Spielberg syndrome: a “desire for regression to infantilism”, he believes that some of Spielberg’s work should not be so lightly treated. The ‘sincerity’ of his films demand ‘emotional investment’ and this needs to be explored. Families feature heavily in his work, usually under pressure (*JAWS*) or even disintegrating (*CLOSE ENCOUNTERS*). Wood criticises Spielberg for representing families in this way yet not offering any alternative. Interesting readings of *E.T. THE EXTRA -TERRESTRIAL* and *CLOSE ENCOUNTERS* follow, that offer harsh reflections upon the role of women in Spielberg’s films, as well as the use of the extraterrestrial creature as a metaphor for the ‘other’.

## journal articles

**CINEMA JOURNAL**  
Vol.31. No.4. Summer 1992, pp. 25-41

**The Look Back in E.T.**, by Ilsa J Bick

Re-examination of the film in the light of the end of the dominant ideology of “politics of bliss” in the 1980s. The author gives an in-depth reading of the film and attempts to set the film in context of the 1980s.

**QUARTERLY REVIEW OF FILM AND VIDEO**  
Vol.18. No.3. July 2001, pp.273-281

**The gospel according to Steven Spielberg in E.T.**, by Frank P. Tamasulo

Author looks at the mythology, postmodernism and Christian themes in Spielberg’s most famous work. This is a short and very



recent look at one of the most common aspects in Spielberg's work (the 'sense of wonder', the supernatural etc.), which reviews the literature that has preceded it.

#### SIGHT AND SOUND

Vol.12. No.8. August 2002, pp.12-15

**An eye for an eye**, by Nick James

MINORITY REPORT is Steven Spielberg's darkest film, presenting a dystopia in 2054 which has a political resonance for today.

#### SIGHT AND SOUND

Vol.11. No.9. Sept 2001, pp.16-18

**The sci-fi issue: the dreamlife of androids**, by J. Hoberman

A review of Spielberg's A.I. which suggests it is the director's first art film.

## Andrei Tarkovsky



### books

GREEN, Peter

**Andrei Tarkovsky: the winding quest.**

Macmillan Press, 1993. 163p. illus. filmog. bibliog. index.

Green's study is a useful resource for studying Tarkovsky's works. The introduction provides a shortened biography of the director, and gives an overview of his themes, motifs and techniques. These subjects are covered in depth through detailed examinations of each of his films, including a chapter on his student film, *THE STEAM-ROLLER AND THE VIOLIN*. Although

this early film is rarely discussed, aspects of the director's emerging style can be seen in it.

JOHNSON, Vida T. and PETRIE, Graham

**The films of Andrei Tarkovsky: a visual fugue.**

Indiana University Press, 1994. 331p. illus. filmog. bibliog. index.

This is an exhaustive study of the filmmaker which is divided into three parts. Part one deals with the directors' working methods, including interviews with different former members of his crew (from scriptwriters to costume designers), provides a background of Soviet cinema of that era to place Tarkovsky's films into context, and a short biography of the director. In part two each of Tarkovsky's films are analysed and discussed in depth. Part three looks at Tarkovsky's works as a whole, including a discussion of the development of his style, his recurrent imagery, and his relationship with the visual arts. Detailed synopses for each of his films are provided in the appendix. This is a major study which attempts to provide a full picture of the directors' life and works.

LEFANU, Mark

**The Cinema of Andrei Tarkovsky.**

British Film Institute, 1987. 156p. illus. filmog. index.

The first book written on Tarkovsky in English, this study presents a well-rounded look at the director's life and his works. It provides a background of the Soviet Union at the time Tarkovsky was working, including a brief look at his contemporaries, and details his early years as a filmmaker. Each of Tarkovsky's seven films has a chapter devoted to it, which provides the plot, an analysis, and details of its production and exhibition processes. The last chapter addresses criticisms that Tarkovsky's cinema is self-indulgent (as is pointed out in the book, many details of his films mirror his own life and concerns). Tarkovsky's frequent difficulties with the Soviet authorities are also detailed, with an appendix devoted to the distribution and exhibition troubles the filmmaker encountered with his film, *ANDREI ROUBLEV*.

PETRIE, Graham and DWYER, Ruth (eds)

**Before the Wall Came Down: Soviet and East European filmmakers working in the West.**

University Press of America, 1990. 249p. illus.

See pp. 183-228.

This is a section on Tarkovsky, which includes three essays and a discussion on the filmmaker's work. Essays include a discussion of whether or not there is a marked difference between Tarkovsky's later films, which were made in the West, and the films he made in the Soviet Union, an examination of *NOSTALGHIA* as a literary text, and a reading of the *SACRIFICE*. The later pages provide a transcript of a brief discussion between the contributors on Tarkovsky's work.

TARKOVSKY, Andrei

**Sculpting in Time: reflection on the cinema.**

Bodley Head, 1986. 239p. illus.

This is a fantastic resource for anyone seriously studying Tarkovsky as an auteur. In this book the filmmaker eloquently expounds his ideas on cinema. A reading of this book will help in the understanding of Tarkovsky's often enigmatic films, especially the chapter entitled "Imprinted Time", in which Tarkovsky discusses his ideas on time, being, and memory: "Time is a condition of the existence of our 'I'". Other topics discussed are the use of music within films, poetry and its relation to cinema, and the directors' responsibilities to his audience. Poems by Arseniy Tarkovsky, Andrei Tarkovsky's father, whose works feature in many of his films, are included both in Russian and in translation.

TUROVSKAYA, Maya

**Tarkovsky: Cinema as Poetry.**

Faber and Faber, 1989. 177p. illus. filmog. bibliog. index.

Another excellent resource which provides well thought-out analyses of and insights into Tarkovsky's films, as well as a picture of the cultural conditions in which Tarkovsky worked. Like many other books devoted to Tarkovsky's cinema, each of Tarkovsky's films is discussed in length in chapter

form. Turovskaya has known the filmmaker personally since the early stages of his career, and her experience in studying his films is evident throughout her analyses.

## journal articles

### CANADIAN JOURNAL OF FILM STUDIES

Vol.2. No.1. 1992, pp.21-30

#### Time and the Film Aesthetics of Andrei Tarkovsky, by Donato Totaro

Differing from Soviet film theory tradition, which argues that a film is made through the montage, Tarkovsky believes that film is made up of impressions of time. Drawing examples from Tarkovskys' film works and writings, this article focuses on Tarkovskys' aesthetics which illustrate his theories on cinematic time, memory, and space.

### CINEASTE

Vol.13. No.1. 1983, pp.27-29

#### The Messianic Power of Pictures: the films of Andrei Tarkovsky, by Maria Ratschewa

A short article on Tarkovksy's films discussing his use of stream of consciousness narratives, music, and art. The article asserts that, although his films seem pessimistic, a message of hope can be found in them.

### FILM CRITICISM

Vol.8. No.3. Spring 1984, pp. 2-11

#### Andrei Tarkovsky and NOSTALGHIA, by Tony Mitchell

Beginning with a brief overview of Tarkovsky's films, this article moves on to examine NOSTALGHIA, which Tarkovsky filmed in Italy. It discusses the semi-biographical aspects of the film and the influences of Antonioni.

### FILM QUARTERLY

Vol.43. No.2. Winter 1989-90, pp..28-34

#### Tarkovsky's Dream Imagery, by Vlada Petric

This is an excellent article which

deals with the "oneiric air", or dreamlike quality, featured in Tarkovskys' films. Petric argues that the use of a dream imagery in Tarkovsky's storytelling dismisses the need for logic within the narrative. Drawing on Tarkovskys' ideas expounded in *Sculpting in Time*, Petric discusses the techniques Tarkovsky uses to evoke a sense of the "daydream" through cinematic means: slow long shots emphasise time within his works, and slow motion shots are used as "close-ups of time".

### SIGHT AND SOUND

Vol.7. No.1. January 1997, pp.18-22

#### Tarkovsky and the weight of the world, by Julian Graffy

This is a good, quick introduction to Tarkovskys' cinema, which discusses recurrent themes and images (such as Art, Women, Journey, Reconciliation) within his work. Also included is a short filmography and a list of film works about the director.

### SIGHT AND SOUND

Vol.56. No.2. Spring 1987, pp.111-118.

#### Apocalypse and Sacrifice, by Peter Green

This is an effective look at Tarkovsky's last film, SACRIFICE. Green traces development of characters in Tarkovsky's previous works which led to the character of Alexander, particularly the progression from NOSTALGHIA to SACRIFICE. Green discusses the Tarkovskian styles and motifs found in SACRIFICE, as well as biographical elements in the film. There is also an examination of Leonardo's "The Adoration of the Magi" which appears in the film.

## Agnes Varda



## books

### FLITTERMAN-LEWIS, Sandy To desire differently: feminism and the French cinema.

Columbia University Press, 1996. 379p. illus. bibliog. index.

See pp.215-315

These chapters discuss Varda's relationship to feminism, particularly in CLEO FROM 5 TO 7, ONE SINGS, THE OTHER DOESN'T, and VAGABOND. Although feminist reaction to Varda's films has been contradictory, Flitterman-Lewis asserts that Varda is a feminist filmmaker and discusses what it means to "see as a woman". The study also looks at Varda's use of cinéécriture as a total concept.

### HAYWARD, Susan and VINCEN-DEAU, Ginette (eds)

#### French Film: texts and contexts, second edition.

Routledge, 2000. 309p. illus. filmog. bibliog. index.

See pp.269-280

Hayward's essay "Beyond the Gaze and into *Femme-Filmécriture*: Agnes Varda's *San toit ni loi* (1985)" challenges certain feminist thinking which does not acknowledge Varda as a feminist filmmaker. Hayward argues that VAGABOND (SAN TOIT NI LOI) is a piece of feminist filmmaking through Varda's narrative and filmic treatment of the heroine, Mona. Although the film is made up of people relating their experiences with the character, Mona never allows herself to conform to the people's ideas. In this

way, Mona refuses to be objectified and her image is “defetishized”.

SMITH, Alison  
**Agnès Varda.**  
Manchester University Press, 1998.  
213p. filmog. bibliog. index.

This is a very useful text for looking at Varda as an auteur. Through close readings for her films, the book discusses the filmmaker’s art history and photography background, presents common themes, and discusses Varda’s idea on and practice of “cinécriture” (cine-writing).

## journal articles

CINEMA JOURNAL  
Vol.40. No.2. Winter 2001, pp. 3-16

**From Feminine Masquerade to Flâneuse: Agnès Varda’s Cléo in the City,** by Janice Mouton

This article discusses the transformation of the title character Cléo from object to subject through her interaction with the city. Cléo, a celebrity is used to being an object to be looked at. As she walks through the city, like a classic *flâneuse* (a person who drifts around city streets), Cléo becomes a subject, and actively takes part in the life of the city. Although concentrating on CLÉO DE 5 À 7, this article can be useful in a study of women characters across Varda’s works.

CINEMA JOURNAL  
Vol.38. No.2. Winter 1999, pp. 52-71

**Including ourselves: the role of female spectators in Agnes Varda’s *Le Bonheur* and *L’Une chante, l’autre pas*,** by Ruth Hottell

Using the argument that there is an active exclusion of representative female roles in mainstream cinema, this article examines Varda’s portrayal of female characters within her films. Focusing on *LE BONHEUR* and *L’UNE CHANTE, L’AUTRE PAS*, Hottell argues that Varda’s films, in contrast to the popular Hollywood model, can be described as a cinema of inclusion: her films do not separate the self from the ‘Other’.

LITERATURE/FILM QUARTERLY  
Vol.26. No.2. 1998, pp. 88-96

**From Fauna to Flora in Agnes Varda’s *Cleo de 5 à 7*,** by Elizabeth M. Anthony

This is a close reading of *CLEO DE 5 À 7*, concentrating on the two opposing personas within the title character, and the transition of Cleo from one to another. The article also discusses the techniques Varda uses to portray Cleo’s “journey” and the construct of her image.

SCREEN  
Vol.34. No.4. Winter 1993, pp. 302-320

**Magic and Wisdom in two portraits by Agnès Varda: *Kung-Fu Master* and *Jane B.*** by Agnès V., by Sandy Flitterman-Lewis

This article discusses the diptych formed by *KUNG-FU MASTER* and *JANE B. BY AGNÈS V.* as two complementing portraits of desire. Flitterman-Lewis explores issues of authorship and looks at the interaction of the artist (Varda) and the subject (Birkin) as collaborators of the portraits. The techniques Varda employs to explore issues in feminine identity are also examined.

## Orson Welles

### books

BEJA, Morris (ed.)  
**Perspectives on Orson Welles.**  
New York: G.K. Hall & Co, 1995. 342p.  
[8 plates] bibliog. filmog. index.  
(Perspectives on Film Series)

This collection of reviews, interviews and essays on Welles and his work reflect his influence as a writer, director, producer and actor for radio, stage and screen. Beja, who wrote the introduction tells us that Welles considered his art seriously and so he has chosen essays that are critical studies of Welles’ work and which look at specific themes, such as style and sound. Some of the essays were written for this book and are published here for the first time.

\*Another book in this series was published the following year and follows a similar format of collected reviews and essays about



Welles’ masterpiece *CITIZEN KANE* (1941). See also Ronald Gottesman’s, “Perspectives on *Citizen Kane*” New York: G.K. Hall & Co, 1996, also available in the BFI National Library.

MCBRIDE, Joseph  
**Orson Welles. Revised and expanded edition.**  
New York: Da Capo Press, 1996. 243p. illus. filmog. bibliog.

McBride’s 1972 book on Orson Welles was only the third critical study of his films. This much-later, updated version takes in much of the scholarship on Welles that followed that first edition. The book is organised into chapters that examine Welles’ films from his apprentice work to *CITIZEN KANE* (1941) through *F FOR FAKE* (1975) and his unfinished film *THE OTHER SIDE OF THE WIND* (1970) which was never released.

NAREMORE, James  
**The magic world of Orson Welles.**  
New and revised edition.  
Dallas: Southern Methodist University Press, 1989. 310p. illus. bibliog. filmog. index.

In this updated book first published in 1978, Naremore focuses on Welles’ theatrical films and analyses his style with a description of his politics and historical circumstances. A concluding chapter that generalises about Welles’ career and which comments on some unpublished material has been added.

WELLES, Orson and BOGDANOVICH, Peter

WELLES, Orson and BOGDANOVICH, Peter  
**This is Orson Welles.**  
 New York: HarperCollins Publishers, 1992. 533p. illus. appendix. notes. index

Very interesting, much-commended biography of Welles in the form of conversations between him and Bogdanovich. They took place over ten years and in eight cities around the world and reveal much about how Welles thought about himself and his work. They discuss a wide variety of topics including: Heart of Darkness, Bullfighting, Hearst, Don Quixote, IT'S ALL TRUE, the RKO Takeover, Magic, Felines, THE THIRD MAN, Yiddish Theatre and Drugs.

## journal articles

### FILM COMMENT

Vol.22. No.1. Jan/Feb 1986, pp. 75-78

**Orbits: Orson Welles, 1915-1985: wander boy**, by Dave Kehr

Keher looks at how Welles used movies as a medium of self-investigation, drawing on the details of his own life. He was able to use narrative form to expand subjective experience into a universal investigation of identity that gives his films a continuing fascination for audiences.

### FILM COMMENT

Vol.7. No.2. Summer 1971, pp. 29-55

**Orson Welles: an introduction**, by Mike Prokosch; **Citizen Kane**, by David Bordwell; **The Magnificent Ambersons**, by Stephen Farber; **Touch of Evil**, by Terry Comito; **The Immortal Story**, by Charles Silver

In an issue dedicated to Welles, Murnau and Ophuls, these articles examine Welles' expression of style and thematic concerns in his major works.

### FILM HISTORY

Vol.2. No.4. Nov/Dec 1988, pp.325-335

**Orson Welles, George Schaefer, and IT'S ALL TRUE: a "cursed" production**, by Richard B. Jewell

This article situates the making and unmaking of Welles 1942 quasi-documentary IT'S ALL TRUE

within the history of RKO Radio Pictures. Jewell shows the destructive effects it had on the careers of Welles and RKO corporate president George Schaefer and argues that the film ultimately destroyed Welles' credibility as a commercial filmmaker.

### FILM QUARTERLY

Vol.35. No.4. Summer 1982, pp. 2-12

**Power and Dis-integration in the films of Orson Welles**, by Beverle Houston

This is an examination of Welles' use of a central, powerful male figure in his films and the ways in which the boundless fear, anger and desire of these men power both narrative and image. Houston calls this central figure of desire and contradiction the Power Baby that refuses the myth of personal harmony. Welles asserts the primacy of the individual without the comfort of the unified self.

### SIGHT AND SOUND

Vol.2. No.6. October 1992, pp.28-30, 31

**Improving Mr. Welles**, by Jonathan Rosenbaum; **Perplexed in the extreme**, by Philip Kemp

These two articles arise from the release of a new version of Welles' OTHELLO (1952) that has been "expertly restored." Rosenbaum tells us that this restoration is really an alteration and directs us back to considering whether to read Welles' films as mainstream Hollywood or as subversive independent productions. The second article by Philip Kemp also looks at Welles' OTHELLO as the first film Welles directed without the supportive infrastructure of a Hollywood studio. OTHELLO marks the "second manner" of his filmmaking career – after he moved to Europe in the late 1940s and became an independent – a manner that includes haphazard location shooting and a lengthy editing process.

### VIDEO WATCHDOG

No.23 May/July 1994, pp. 40-53

**Kiss Hollywood goodbye: Orson Welles and The Lady from Shanghai**, by Bret Wood

Wood tells us that Orson Welles'

struggle with the forces of Hollywood have come to define his significance as a filmmaker more than the artistic attributes of his work. This article examines Welles' disillusionment and cynicism in his film THE LADY FROM SHANGHAI (1948) and provides descriptions of some of the deleted sequences to re-evaluate the film's importance.

### VANITY FAIR

No.497 January 2002, pp. 100-115

**Magnificent obsession**, by David Kamp

In-depth exposé on how RKO studio cut, reshot and mutilated the 1942 epic film THE MAGNIFICENT AMBERSONS which Welles considered his Hollywood Waterloo. His 132-minute version was never shown, instead an 88-minute cut with a new ending was released.

### VANITY FAIR

No.471. November 1999, pp. 42-51

**The big O**, by James Wolcott

With his influences still felt today, this article looks at how Orson Welles revolutionised both the American theatre and its cinema. Written in response to Tim Robbins' new epic 1999 version about Welles' 1937 stage sensation CRADLE WILL ROCK, and HBO's movie on the making of CITIZEN KANE, RKO 281.

## Wim Wenders



### books

BROMLEY, Roger  
**From Alice to Buena Vista: the films of Wim Wenders.**  
 Praeger Publishers, 2001.

This book looks at the development of Wenders' themes from his film films up to BUENA VISTA SOCIAL CLUB. Using social theory rather than film theory in his study, Bromley examines the sense of emotional illiteracy found throughout Wenders' works.

COOK, Roger F. and GEMÜNDEN, Gerd  
**The Cinema of Wim Wenders: image, narrative and the postmodern condition.**  
 Wayne State University Press, 1997.  
 284p. illus. filmog. bibliog. index.

This is an excellent resource for those studying Wenders as an auteur. The book contains writings by the filmmaker, along with a good selection of essays. These papers, written by a variety of authors, range from examinations of specific films to those which looks at themes throughout Wenders' works. The volume also contains a detailed filmography and a good bibliography.

FRANKLIN, James  
**New German Cinema: from Oberhausen to Hamburg.**  
 Twayne Publishers, 1983. 227p. illus. filmog. bibliog. index.

See pp.145-160.

BFI National Library

This chapter is taken from a book which profiles the directors of the New German Cinema. Franklin discusses Wenders' often tenuous relationship with America culture and German identity: Wenders' films seem in contrast to the other films mentioned in the book, due to the fact that they look American on the surface. Franklin demonstrates how Wenders uses the language of the American cinema to create very German films which speak to the concerns and attitudes of modern Germany. Although this chapter provides a good insight into Wenders' films, this early discussion on the director only covers his works up to NICK'S FILM (LIGHTNING OVER WATER).

GEIST, Kathe  
**The Cinema of Wim Wenders: from Paris, France to Paris, Texas.**  
 UMI Research Press, 1988. 164p. illus. filmog. bibliog. index.

An early book on Wim Wenders, this study covers the filmmakers' works from his early student films to WINGS OF DESIRE. It discusses Wenders' childhood growing up in post-war Germany, and the influence American culture (notably its films and rock music) has had on his works. The book ends with a filmography of Wenders' films and interestingly, a filmography for Peter Handke, a director/writer with whom he frequently collaborates.

KOLKER, Robert Philip and BEICKEN, Peter  
**The films of Wim Wenders: cinema as vision and desire.**  
 Cambridge University Press, 1993.  
 197p. illus. filmog. bibliog. index.

This is a good study of the filmmaker, which details his background, early influences and first films, before devoting chapters specifically to KINGS OF THE ROAD, THE STATE OF THINGS, PARIS, TEXAS, and WINGS OF DESIRE. These films are analysed in detail separately and then discussed in relation to each other. A detailed filmography is provided at the end.

WENDERS, Wim  
**Wim Wenders: On Film.**  
 Faber and Faber, 2001. 493p.

A collection of Wenders' articles,

speeches, interviews and thoughts on a variety of subjects which range from High Definition technology to fashion. The topics are many and scattered, but a rewarding read.

### journal articles

**CANADIAN JOURNAL OF FILM STUDIES**

Vol.1. No.1. 1990, pp.15-28

**The Life and Death of Authorship in Wim Wenders' The State of Things,** by Catherine Russell

Focusing on THE STATE OF THINGS this article discusses the film within a film framework and the uncanny doubling of images used to illustrate ideas on time, death, and storytelling.

**FILM COMMENT**

Vol.26. No.4. July-Aug 1990, pp. 9-18

**Angst for the Memories,** by Ronnie Scheib

An interesting article on the "Anxiety of Influence" on Wender's films, which examines the attitude of the filmmaker towards his major influences (Nicholas Ray, Yasujiro Ozu, John Ford).

**FILM QUARTERLY**

Vol.31. No.2. Winter 1977-78, pp.9-19

**Wim Wenders: A worldwide homesickness,** by Michael Covino

Identifying a sense of transience as a common aspect in Wenders' films, this article explores the drifting male characters in KINGS OF THE ROAD, THE GOALKEEPER'S FEAR OF THE PENALTY, ALICE IN THE CITIES, and THE AMERICAN FRIEND.

**POST SCRIPT**

Vol.12. No.1. Fall 1992, pp. 13-25

**The Storyteller in Wim Wender's WINGS OF DESIRE,** by Edward M. V. Plater

Concentrating on WINGS OF DESIRE, this article discusses the importance of storytelling in the film through an examination of the Homer character. Plater interprets the angel Damiel's wish to be mortal as a wish to actively take

part in his own storytelling.

#### POST SCRIPT

Vol.6. No.2. Winter 1987, pp. 54-62

#### Wim Wenders: The Hunger Artist in America, by Stephen Snyder

This article discusses the characters' collective sense of displacement found throughout Wenders' films. Snyder connects the character of Travis from *PARIS, TEXAS* to his earlier characters. The article attempts to explain how different forms of communication used by Wenders' characters illustrate their emotional displacement.

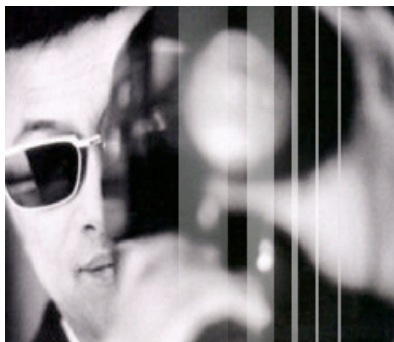
#### P.O.V.

No.8. December 1999

#### Wim Wender's Wings of Desire

This is a special issue entirely devoted to *WINGS OF DESIRE*. It is an extremely useful resource, which features interviews with Wenders, the films' actors, and Henri Alekan (the Director of Photography). There are several analytical essays dealing with various aspects of the film, such as a detailed analysis of camerawork in the dying motorcyclist scene. Also included is an extensive bibliography on the film, as well as a filmography of Wenders' works.

## Wong Kar-Wai



### books

BOORMAN, John and DONOHUE, Walter, (eds)

#### Projections 8: film-makers on film-making.

Faber and Faber, 1998. 406p. illus.

See pp.155-182.

This piece, entitled "Don't try for me, Argentina" is a diary of the shoot for *HAPPY TOGETHER*,

written by Wong's cinematographer, Christopher Doyle. Doyle has worked for Wong on a number of his films and it is interesting to note what role he plays in the making of Wong's signature style. Doyle's piece is an informative and frequently poetic look into Wong's shooting process.

LALANNE, Jean Marc, et al

#### Wong Kar-Wai.

Dis Voir, [1998]? 128p. illus. filmog.

This book looks at the filmmaker's first six films in detail. The authors analyses the techniques Wong employs to explore themes of melancholia, cultural identity, and distance. The book provides numerous stills from Wong's films, which are very helpful in determining his style. Also included is an insightful interview with the director.

YAU, Esther C.M. (ed)

#### At full speed: Hong Kong Cinema in a borderless world.

University of Minnesota Press, 2001. 342p. illus. bibliog. index.

See pp. 283-291

The chapter, "The Intimate Spaces of Wong Kar-Wai" written by Marc Siegel concentrates on the 1997 film *HAPPY TOGETHER*. Siegel discusses the film in the context of queer theory and examines the role of the sexual ghetto in the film. The author then connects the segregation/intimacy of the public space in *HAPPY TOGETHER* to the characters' relationships with their environment in Wong's other films.

## journal articles

#### ASIAN CINEMA

Vol.7. No.2. Winter 1995, pp.93-124

#### Subjective Culture and History: the Ethnographic cinema of Wong Kar-wai, by Curtis K. Tsui

Tsui addresses two main criticisms of the directors' works: that behind Wong's slick cinematic style there is no real substance and that in terms of style and content, Wong's films can be considered part of European (as opposed to Chinese) cinema. Focusing on

Wong's first four films, the article argues that the temporal and spatial incoherence found across Wong's works links to the feelings of instability in present day Hong Kong. There are detailed descriptions of key scenes from his films and analyses of how Wong's technical style illustrates his themes of memory, space and time.

#### ASIAN CULT CINEMA

No.22. 1999, pp. 38-42

#### Meditation on Loss: a framework for the films of Wong Kar Wai, by Anthony Leong

If you are pressed for time, this article is a quick introduction to Wong's common themes. The article also identifies three archetypal characters found in his films: the Blind Mourner, the Carefree Wanderer, and the Indecisive Follower. Feel free to judge for yourself the validity of these classifications!

#### CINEASTE

Vol.5. No.9. Sept 1995, pp.12-16

#### Poet of Time, by Tony Rayns

A short article which briefly discusses Wong's techniques and themes, particularly in relation to *IN THE MOOD FOR LOVE*. The article includes production stills from the film, with comments by the director. Wong credits cinematographer Christopher Doyle and production designer William Chang for helping him develop his style over the years.

#### FILM COMMENT

Vol.32. No.1. Jan/Feb 1996, pp.12-18

#### Time Pieces: Wong Kar-Wai and the Persistence of Memory, by Chuck Stephens

Beginning with a brief description of Wong's working background, this article reviews the filmmaker's' prevalent themes of memory and transience, and identifies archetypal characters in his work. It notes that Wong's style is so strong and recognizable, that it has often been parodied in Hong Kong films.