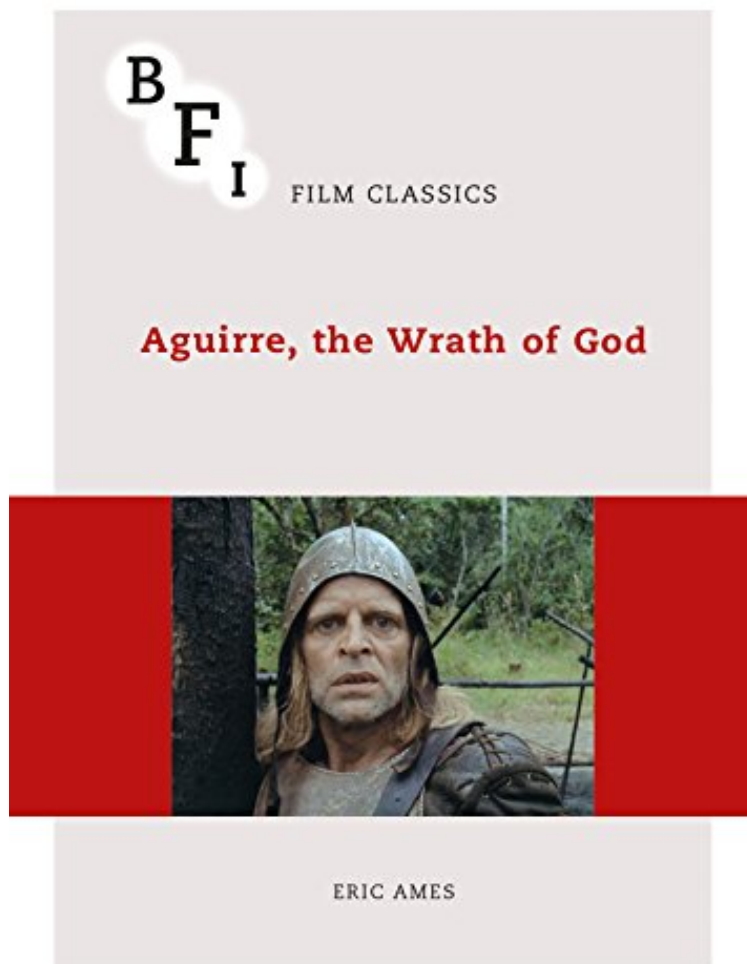


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Aguirre, the Wrath of God (BFI Film Classics)

Eric Ames

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Eric Ames : Aguirre, the Wrath of God (BFI Film Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised Aguirre, the Wrath of God (BFI Film Classics):

1 of 1 people found the following review helpful. Herzog's MasterpeiceBy Patrick Mc CoyOne of the newest editions of the BFI series focuses on Werner Herzog's 1972 break out film in BFI: Aguirre Wrath Of God (2016) by Eric Ames. The book is arranged into eight chapters: 1. Visionary History, 2. The Descent, 3. Assembling the Troops, 4. Visions of the World, 5. The Act of Conquest, 6. Into the Quiet, 7. Hallucination, and 8. Aguirre Lives. Ames discusses the historical sources as they differ from Herzog's script as well as the problems and difficulties of the production, how the film reflects the problems of colonization as well as the initial reception and the reception of the film over time. There is a final note about the legendary showdown between difficult lead actor Klaus Kinski and the director-in which Herzog allegedly threatens to shoot Kinski with a rifle. Another well-researched and written history

of a fascinating film.

Aguirre, the Wrath of God (Aguirre, der Zorn Gottes) is and perhaps always will be Werner Herzog's most important film. Appearing in 1972, Aguirre put Herzog on the map of world cinema. But the film's importance also derives from the young German director's tense, behind-the-scenes relationship with actor Klaus Kinski. Did Herzog really direct him at gunpoint? Did they plot each other's murder? The legends begin here hellip; In this groundbreaking book, Eric Ames reconstructs the film as an experiment in visualising the past from the viewpoint of the present. Aguirre is not a history film in the narrow sense, but it does engage a specific episode in the conquest of the New World, and it explores that history in terms of vision. Interweaving close analysis with extensive archival research, Ames explores Aguirre as a seminal film about the madness and hopelessness of Western striving. In addition, as an appendix, he offers for the first time a complete translation of an infamous, secretly recorded argument between Herzog and Kinski on the set.

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