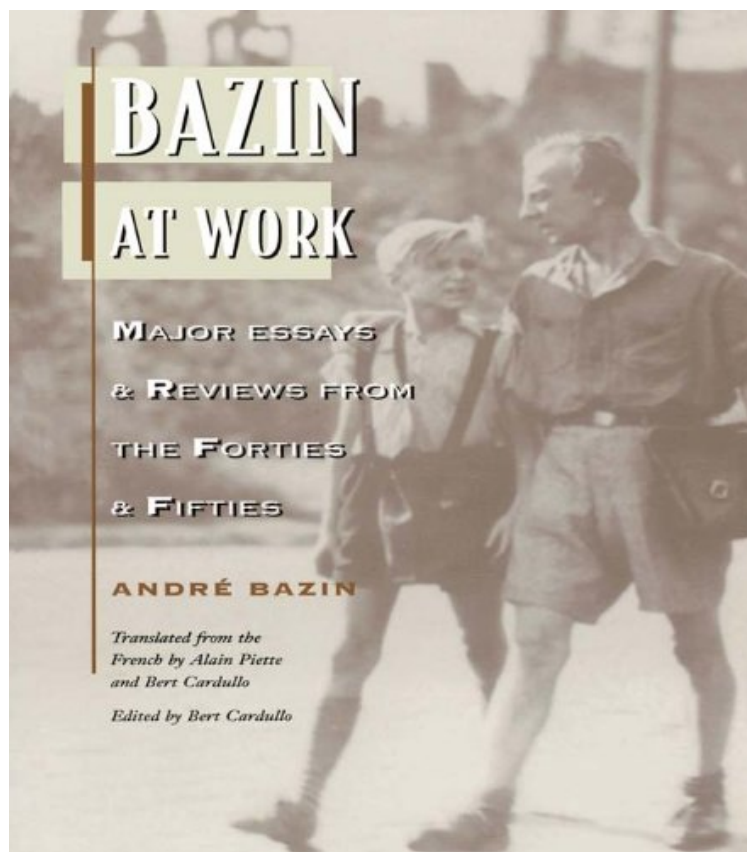


## Bazin at Work: Major Essays and Reviews From the Forties and Fifties

*Andre Bazin*

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**Andre Bazin : Bazin at Work: Major Essays and Reviews From the Forties and Fifties** before purchasing it in order to gage whether or not it would be worth my time, and all praised Bazin at Work: Major Essays and Reviews From the Forties and Fifties:

Bazin's impact on film art, as theorist and critic, is considered to be greater than that of any single director, actor, or producer. He is credited with almost single-handedly establishing the study of film as an accepted intellectual pursuit, as well as with being the spiritual father of the French New Wave. Bazin at Work is the first English collection of disparate Bazin writings since the appearance of the second volume of *What Is Cinema?* in 1971. It includes work from *Cahiers le cinema* (which he founded and which is the most influential single critical periodical in the history of the cinema) and *Esprit*. He addresses filmmakers including Rossellini, Eisenstein, Pagnol, and Capra and well-known films including *La Strada*, *Citizen Kane*, *Scarface*, and *The Bridge on the River Kwai*.

From Publishers WeeklyDespite his tragically premature death from leukemia, Bazin (1918-1958) was one of the most

fabulously intelligent film critics who ever penned a review. The author of major books already translated into English on Orson Wells, Jean Renoir and Chaplin, Bazin also wrote a definitive four-volume anthology in French, *What Is Cinema?* that was shaved down to two books in English translation 25 years ago. The outtakes make up part of the present book, and they are as fascinating as the rest of Bazin's work. Bazin offers close readings of directorial choices, on a shot-by-shot basis, writing like a great director who was fed up and decided to do criticism instead of films. Bazin somewhat ironically calls the director William Wyler, who made the luscious Bette Davis vehicle *The Letter*, a Jansenist, and proves equally astute on political matters: "Stalin came to convince himself of his own genius," he says, "by means of viewing Stalinist films." In a particularly brilliant insight, he compares Henri-Georges Clouzot's 1956 film about Picasso's creativity, *The Mystery of Picasso*, to the philosophy of Henri Bergson, both being obsessed with time and duration. A turgid but mercifully brief preface by translator Cardullo does not mar what is certainly one of the most brilliant and valuable books on film published this year, of interest to anyone passionate about the cinema. Whether the subject is the Cinemascope or Fellini, Marcel Pagnol or Rene Clement, Bazin is entirely admirable, and these texts are his immortality. Copyright 1996 Reed Business Information, Inc. "...are fresh, stimulating, and even provocative (or combative) when read in relationship to the present matrix fo film theory and criticism... Thus, Bazin at Work is essential for all collections." -- *Choice* - April 1998 Vol. 35 No. 8 "Bazin writes a clear, unadorned prose and has such a wide-ranging, passionate knowledge of American films that anyone can read him with pleasure and understanding." -- *What's Up* - June 1998

From the Back Cover This collection of Bazin's fugitive writings is the first volume of his work to appear in English in twenty-five years. *Bazin at Work* includes previously untranslated selections from the four volumes of *Qu'est-ce que le cinema?* and from such magazines as *Cahiers du cinema* and *Esprit*. Bazin addresses such significant subjects as films including *La Strada*, *Citizen Kane*, *Scarface*, and *The Bridge on the River Kwai*.