

Filmmaker

The First True Hitchcock - Henry K. Miller 2022-01-11
"This untold origins story of the filmmaker excavates the first true Hitchcock film and explores its transatlantic history. Hitchcock called *The Lodger* "the first true Hitchcock movie," anticipating all the others. And yet, the story of how *The Lodger* came to be made is shrouded in myth, often repeated and much embellished, including by Hitchcock himself. The truth-revealed in new archival discoveries-is stranger still. The First True Hitchcock follows the twelve-month period encompassing *The Lodger's* production in 1926 and general release in 1927, presenting a new picture of this pivotal year in Hitchcock's life. Henry K. Miller situates *The Lodger* against the backdrop of a continent shattered by war and

confronted with the looming presence of a new superpower, the United States, whose most visible export was film. This previously untold story of *The Lodger's* making in the London fog, and attempted remaking in the Los Angeles sun, is the story of how Hitchcock became Hitchcock. "--

Terrence Malick - Robert Sinnerbrink 2019-07-11
Many critics have approached Terrence Malick's work from a philosophical perspective, arguing that his films express philosophy through cinema. With their remarkable images of nature, poetic voiceovers, and meditative reflections, Malick's cinema certainly invites philosophical engagement. In Terrence Malick: Filmmaker and Philosopher, Robert Sinnerbrink takes a different approach, exploring Malick's work as a case of cinematic

ethics: films that evoke varieties of ethical experience, encompassing existential, metaphysical, and religious perspectives. Malick's films are not reducible to a particular moral position or philosophical doctrine; rather, they solicit ethically significant forms of experience, encompassing anxiety and doubt, wonder and awe, to questioning and acknowledgment, through aesthetic engagement and poetic reflection. Drawing on a range of thinkers and approaches from Heidegger and Cavell, Nietzsche and Kierkegaard, to phenomenology and moral psychology Sinnerbrink explores how Malick's films respond to the problem of nihilism the loss of conviction or belief in prevailing forms of value and meaning and the possibility of ethical transformation through cinema: from self-transformation in our relations with others to cultural transformation via our attitudes towards nature and the world.

Sinnerbrink shows how Malick's later films, from *The Tree of Life* to *Voyage of Time*, provide unique opportunities to explore cinematic ethics in relation to the crisis of belief, the phenomenology of love, and film's potential to invite moral transformation.

[Eric Rohmer](#) - Vittorio Hösle
2016-07-28

5 The Idea of a Realist Cinema -- What Does Realism Mean for Rohmer? -- 6 Content and Form in *Pauline à la plage*: Interweaving Words and Images -- The Imagery of Fall and Redemption -- 7 Rohmer the Non-Moralizing Moralist -- 8 Conclusion -- Notes -- Bibliography -- Index
[Wes Anderson](#) - Ian Nathan
2020-11-03

The definitive unofficial reference for fans of the beloved film director: "Like strolling through the distinctly colored halls of Anderson's imagination." —Highbrow Magazine Loaded with rich imagery and detailed analysis of his incredible films—among them *The Grand Budapest Hotel*, *Rushmore*, *The Royal*

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Tenenbaums, Moonrise Kingdom, and The French Dispatch—this is an intelligent and thoughtful examination of the work of one of contemporary film's greatest visionaries, charting the themes, visuals, and narratives that have come to define Wes Anderson's work and contributed to his films an idiosyncratic character that's adored by his loyal fans. From his regular cast members such as Bill Murray and Owen Wilson to his instantly recognizable aesthetic, recurring motifs, and scriptwriting processes, this unauthorized in-depth collection reveals how Wes Anderson became one of modern cinema's most esteemed and influential directors.

Luchino Visconti - Joan Ramon Resina 2022-02-10
Luchino Visconti (1906-1976) was one of Europe's most prestigious filmmakers, who rose to prominence as part of the Italian neo-realist movement, alongside contemporaries Vittorio De

Sica and Roberto Rossellini. Famous for his elegant lifestyle, as friend of Jean Renoir and Coco Chanel amongst others, his vibrant technicolour dramas are also known for their decadence and stunning display of aesthetic mastery and sensory pleasure. Looking beyond this colourful façade, however, Resina explores the philosophical implications of decadence with a particular focus on three films from the late phase in Visconti's production, Damned (1969), Death in Venice (1971), and Ludwig (1972). From the incestuous relationship between decadence and power to decadence as an outcome of straining toward formal perfection, Resina uncovers the unity and philosophical cohesiveness of these films that deal with different subjects and historical periods. Reading these films and their decadence in light of the time of filming and Visconti's own sense of cultural doom, Resina further demonstrates the relevance of Visconti's philosophy today and how

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much they still have to say to our contemporary situation.

Michael Powell - Ian Christie
2019-07-25

The films of Michael Powell (1905-90) and Emeric Pressburger (1902-88), among them *I Know Where I'm Going!* (1945), *A Matter of Life and Death* (1947) and *The Red Shoes* (1948), are landmarks in British cinema, standing apart from the realist and comic mainstream with their highly stylised aesthetic and their themes of romantic longing and spiritual crisis. Powell and Pressburger are revered by film lovers and film-makers (Martin Scorsese has called them 'the most successful experimental film-makers in the world'). In this first-ever collection of essays on Powell, an international group of critics and scholars map out his film-making skills, providing new readings of individual films, analysing recurrent techniques and themes, and relating them to contemporary debates about gender, sexuality, nationality and cinematic spectacle. Powell,

with and without Pressburger, emerges as a film-maker of lasting originality and significance.

[The DSLR Filmmaker's Handbook](#) - Barry Andersson
2011-11-30

A how-to guide for getting professional-quality video from your DSLR Shooting HD Video with a video-enabled DSLR has many benefits and some tricky drawbacks that digital filmmakers and videographers can overcome to get professional results. The DSLR Filmmaker's Handbook helps filmmakers harness the HD video capabilities of their DSLRs to create professional-level video. Packed with professionally-tested techniques, this indispensable book serves as a training guide for the complex steps that must be taken before, during, and after filming. Teaches you the key tools and techniques for using your DSLR to shoot high-quality, professional-level video Distills dense information about filmmaking and filters it down to easily understood granules Shows you what to

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expect and what to avoid with your DSLR and how to maximize the visual look of your film Shares tools and techniques that have been used in real-world, independent movie-making environments The DSLR Filmmaker's Handbook shows you how to overcome any tricky drawbacks that you may face while shooting HD video with your DSLR.

Women Filmmakers of the African & Asian Diaspora -

Gwendolyn Audrey Foster
1997-05-01

Black women filmmakers not only deserve an audience, Gwendolyn Audrey Foster asserts, but it is also imperative that their voices be heard as they struggle against Hollywood's constructions of spectatorship, ownership, and the creative and distribution aspects of filmmaking. Foster provides a voice for Black and Asian women in the first detailed examination of the works of six contemporary Black and Asian women filmmakers. She also includes a detailed introduction and a

chapter entitled "Other Voices," documenting the work of other Black and Asian filmmakers. Foster analyzes the key films of Zeinabu irene Davis, "one of a growing number of independent Black women filmmakers who are actively constructing [in the words of bell hooks] 'an oppositional gaze'"; British filmmaker Ngozi Onwurah and Julie Dash, two filmmakers working with time and space; Pratibha Parmar, a Kenyan/Indian-born British Black filmmaker concerned with issues of representation, identity; cultural displacement, lesbianism, and racial identity; Trinh T. Minh-ha, a Vietnamese-born artist who revolutionized documentary filmmaking by displacing the "voyeuristic gaze of the ethnographic documentary filmmaker"; and Mira Nair, a Black Indian woman who concentrates on interracial identity.

Finding the Personal Voice in Filmmaking - Erik Knudsen
2018-10-05

This book philosophically and

creatively examines ways in which independent filmmakers may explore, through practice, the discovery and development of a personal voice in the making of their films. Filmmaker and academic, Professor Erik Knudsen, uses a combination of autoethnographic experience derived from his own filmmaking practice and new insights gained from a series of ethnomediaological StoryLab workshops with independent filmmakers in Malaysia, Ghana and Colombia to drive this innovative examination. The book contextualises this practice exploration within an eclectic psychological and philosophical framework that ranges from Jungian psychological theories of the collective unconscious to Sheldrakan scientific theories of morphic resonance, from Christian mystical ideas about creative motivation to structuralist theories that underpin our linguistic understanding of story and narrative. Why should we create? What is a creative act?

This in-depth study tackles these questions by examining the early ideation stages of cinematic expression and ultimately seeks to understand the practical ways in which ideas are shaped into stories and narratives.

The Filmmaker's Guide to Visual Effects - Eran Dinur
2017-03-27

The Filmmaker's Guide to Visual Effects offers a practical, detailed guide to visual effects for non-VFX specialists working in film and television. In contemporary filmmaking and television production, visual effects are used extensively in a wide variety of genres and formats to contribute to visual storytelling, help deal with production limitations, and reduce budget costs. Yet for many directors, producers, editors, and cinematographers, visual effects remain an often misunderstood aspect of media production. In this book, award-winning VFX supervisor and instructor Eran Dinur introduces readers to visual effects from the filmmaker's

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perspective, providing a comprehensive guide to conceiving, designing, budgeting, planning, shooting, and reviewing VFX, from pre-production through post-production. The book will help readers: Learn what it takes for editors, cinematographers, directors, producers, gaffers, and other filmmakers to work more effectively with the visual effects team during pre-production, on the set and in post, use visual effects as a narrative aid, reduce production costs, and solve problems on location; Achieve a deeper understanding of 3D, 2D, and 2.5D workflows; the various VFX crafts from matchmove to compositing; essential concepts like photorealism, parallax, roto, and extraction; become familiar with the most common types of VFX, their role in filmmaking, and learn how to plan effectively for the cost and complexity of VFX shots; See visual effects concepts brought to life in practical, highly illustrated examples drawn from the real-world

experiences of industry professionals, and discover how to better integrate visual effects into your own projects.

Tim Burton (updated edition) - Ian Nathan

2019-09-03

Tim Burton is one of the most popular and remarkable filmmakers of the last 30 years, being responsible for such films as Edward Scissorhands, The Nightmare Before Christmas, Corpse Bride and Alice in Wonderland. He is famed for the visually arresting style of his films that combine with highly original storylines. A truly international filmmaker, Tim Burton has carved a reputation as one of the world's greatest creative directors. This stunning treasury explores the influences on his development as a filmmaker and assesses how he has captured the fruits of his imagination on screen.

Illustrated with many behind-the-scenes photographs and stunning film stills, chapters analyze the success and style of films such as Beetlejuice, Ed Wood and Mars Attacks!, and

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examine how Burton breathed new life into well-known stories that include Batman, Planet of the Apes and Charlie and the Chocolate Factory. Finally, the book looks towards the future and his latest film, the live-action version of Disney's Dumbo, as well as the possibility of Beetlejuice 2. Tim Burton's entire filmography is presented in this handsome package. Tim Burton, The Iconic Filmmaker and His Work, is a must for anyone who enjoys the creativity of films and is a fitting appreciation of one of Hollywood's most dynamic movie directors.

Edgar G. Ulmer - Noah William Isenberg 2014-01-09
Edgar G. Ulmer is perhaps best known today for Detour, considered by many to be the epitome of a certain noir style that transcends its B-list origins. But in his lifetime he never achieved the celebrity of his fellow Austrian and German ŽmigraŽ directorsÑBilly Wilder, Otto Preminger, Fred Zinnemann, and Robert Siodmak. Despite early work with Max Reinhardt and F. W.

Murnau, his auspicious debut with Siodmak on their celebrated Weimar classic People on Sunday, and the success of films like Detour and Ruthless, Ulmer spent most of his career as an itinerant filmmaker earning modest paychecks for films that have either been overlooked or forgotten. In this fascinating and well-researched account of a career spent on the margins of Hollywood, Noah Isenberg provides the little-known details of Ulmer's personal life and a thorough analysis of his wide-ranging, eclectic filmsÑfeatures aimed at minority audiences, horror and sci-fi flicks, genre pictures made in the U.S. and abroad. Isenberg shows that Ulmer's unconventional path was in many ways more typical than that of his more famous colleagues. As he follows the twists and turns of Ulmer's fortunes, Isenberg also conveys a new understanding of low-budget filmmaking in the studio era and beyond. È

Codename Intelligentsia - Russell Campbell 2018-05-01

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He was the son of a hereditary peer, one of the wealthiest men in Britain. His childhood was privileged; at Cambridge, he flourished. At the age of 21, he founded The Film Society, and became a pioneering standard-bearer for film as art. He was a collaborator of Alfred Hitchcock, rescuing The Lodger and later producing his ground-breaking British thrillers *The Man Who Knew Too Much*, *The 39 Steps*, *Secret Agent* and *Sabotage*. He directed comedies from stories by H.G. Wells, worked in Hollywood with Eisenstein, and made documentaries in Spain during the Civil War. He lobbied for Trotsky to be granted asylum in the UK, and became a leading propagandist for the anti-fascist and Communist cause. Under the nose of MI5, who kept him under constant surveillance, he became a secret agent of the Comintern and a Soviet spy. He was a man of high intelligence and moral concern, yet he was blind to the atrocities of the Stalin regime. This is the remarkable story of Ivor

Montagu, and of the burgeoning cinematic culture and left-wing politics of Britain between the wars. It is a story of restless energy, generosity of spirit, creative achievement and intellectual corruption.

The Cinema of Nuri Bilge

Ceylan - Bülent Diken

2017-12-02

Film maker Nuri Bilge Ceylan's meditative, visually stunning contributions to the 'New Turkish Cinema' have marked him out as a pioneer of his medium. Reaping success from his prize-winning, breakout film *Uzak* (2002), and from later festival favourites *Once Upon a Time in Anatolia* (2011) and *Winter Sleep* (2014), he has quickly established himself as an original and provocative writer, director and producer of 21st century cinema. In an age where Turkey's modernisation has created societal tensions and departures from past tradition, Ceylan's films present a cinema of dislocation and a vision of 'nostalgia' understood as homesickness: sick of being away from home; sick of being

at home. This book offers an overdue study of Ceylan's work and a critical examination of the principle themes therein. In particular, chapters focus on time and space, melancholy and loneliness, absence, rural and urban experience, and notions of paradox, as explored through films which are often slow and uncompromising in their pessimistic outlook. Moving on from the tendency to situate Ceylan's oeuvre exclusively within the canon of 'New Turkish Cinema', one of this book's major achievements is also to assess the influence of classic European thought, literature and film and how such a notably minimal - and in many ways nationally-specific - approach translates to an increasingly transnational context for film. This will prove an important book for film students and scholars, and those interested in Turkish visual culture.

Quentin Tarantino - Ian Nathan
2019-10-01

Get an intimate look at the cult filmmaker of our generation. Packaged in a handsome

slipcase and loaded with stunning pictures from the Kobal archives, this biography explores the genesis of Tarantino's unique directorial style and provides insight into his inspirations and his frequent collaborations with favored actors. An 8-page foldout timeline presents Tarantino's entire filmography in the heart of the book. Through in-depth and informative text written by renowned film journalist Ian Nathan, this book examines the entirety of Tarantino's work, including his early writing on screenplays such as True Romance and Natural Born Killers, his break-out directorial debut Reservoir Dogs and the career-defining Pulp Fiction, as well as his later iconic films, such as Kill Bill Volumes 1 and 2, Inglourious Basterds, and Django Unchained. You'll also go behind the scenes of Tarantino's latest epic, Once Upon a Time in Hollywood. As you make your way through Tarantino's incredible career, discover what inspired him, his

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working methods, and the breadth of his talent. With a visually arresting design that mimics Tarantino's approach to film-making and chapters organized by film, the pages are brimming with images taken on set and behind the scenes. This is the ultimate celebration for any Tarantino fan.

Archival Storytelling: A Filmmaker's Guide to Finding, Using, and Licensing Third-Party Visuals and Music -

Sheila Curran Bernard

2012-07-26

Archival Storytelling is an essential, pragmatic guide to one of the most challenging issues facing filmmakers today: the use of images and music that belong to someone else. Where do producers go for affordable stills and footage? How do filmmakers evaluate the historical value of archival materials? What do vérité producers need to know when documenting a world filled with rights-protected images and sounds? How do filmmakers protect their own creative efforts from

infringement? Filled with advice and insight from filmmakers, archivists, film researchers, music supervisors, intellectual property experts, insurance executives and others, Archival Storytelling defines key terms-copyright, fair use, public domain, orphan works and more-and challenges filmmakers to become not only archival users but also archival and copyright activists, ensuring their ongoing ability as creators to draw on the cultural materials that surround them. Features conversations with industry leaders including Patricia Aufderheide, Hubert Best, Peter Jaszi, Jan Krawitz, Lawrence Lessig, Stanley Nelson, Rick Prelinger, Geoffrey C. Ward and many others.

Christopher Nolan - Robbie B. H. Goh 2021-12-02

Christopher Nolan is the writer and director of Hollywood blockbusters like The Dark Knight and The Dark Knight Rises, and also of arthouse films like Memento and Inception. Underlying his

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staggering commercial success however, is a darker sensibility that questions the veracity of human knowledge, the allure of appearance over reality and the latent disorder in contemporary society. This appreciation of the sinister owes a huge debt to philosophy and especially modern thinkers like Friedrich Nietzsche, Sigmund Freud and Jacques Derrida. Taking a thematic approach to Nolan's oeuvre, Robbie Goh examines how the director's postmodern inclinations manifest themselves in non-linearity, causal agnosticism, the threat of social anarchy and the frequent use of the *mise en abyme*, while running counter to these are narratives of heroism, moral responsibility and the dignity of human choice. For Goh, Nolan is a 'reluctant postmodernist'. His films reflect the cynicism of the modern world, but with their representation of heroic moral triumphs, they also resist it.

The documentary diaries -

Alan Rosenthal 2016-06-16

The documentary diaries offers

piercing insights into the world of documentary filmmaking, and will be essential reading for students and professionals alike.

[The Filmmaker's Eye](#) - Gustavo Mercado 2013-05-20

This is the only book that combines conceptual and practical instruction on creating polished and eloquent images for film and video with the technical know-how to achieve them. Loaded with hundreds of full-color examples, *The Filmmaker's Eye* is a focused, easy-to-reference guide that shows you how to become a strong visual storyteller through smart, effective choices for your shots. This book has struck a chord worldwide and is being translated into several languages After a short introduction to basic principles, a variety of shots are deconstructed in the following format: - Why It Works: an introduction to a particular type of shot - How It Works: callouts point out exactly how the shot works the way it does--the visual rules

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and technical aspects in action
 - Technical Considerations: the equipment and techniques needed to get the shot. -

Breaking the Rules: examples where the "rules" are brilliant subverted

Cult Filmmakers - Ian Haydn Smith 2019-09-03

Discover the iconic personalities behind cult classic films, from David Lynch and Roger Corman to Sofia Coppola, Gordon Parks, John Waters, and more. Whether pioneering in their craft, fiercely unique, or critically divisive, cult filmmakers come in all shapes and guises. Some gain instant fame or notoriety while many others remain anonymous until a cultural shift propels their work into the limelight. In *Cult Filmmakers*, Ian Haydn-Smith picks a selection of brilliant directors you should know—from industry heavyweights like Tim Burton and David Lynch, to brilliant but lesser-known auteurs such as Alejandro Jodorowsky and Ana Lily Amirpour. With biographical background and critical

insight, you'll discover the minds behind such beloved features as *Melancholia*, *Easy Rider*, *Lost in Translation* and more. Featuring: Ana Lily Amirpour Darren Aronofsky John Carpenter Park Chan-Wook David Cronenberg Terry Gilliam Dennis Hopper Jim Jarmusch Harmony Korine Russ Meyer Gaspar Noe Quentin Tarantino Melvin van Peebles Lars von Trier, John Waters And many others

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