

2001 A Space Odyssey Bfi Modern Classics Bfi Film Classics

British Film Institute Film Classics Blade Runner Citizen Kane British Film Institute Film and Television Handbook 1993 The Godfather, Part II The Magnificent Ambersons Vertigo Grave of the Fireflies British Film Institute Film and Television Handbook 1996 A Hard Day's Night Modern Times British Film Institute Film Classics Touki Bouki BFI Film and Television Handbook The British National Bibliography Bride of Frankenstein Millennium Movies Library Journal Discourse The Independent Rob White Scott Bukatman Laura Mulvey David Leafe Jon Lewis V.F. Perkins Charles Barr Alex Dudok de Wit Eddie Dyja Samira Ahmed Joan Mellen British film institute Rosalind Galt Arthur James Wells Alberto Manguel Kim Newman

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ridley scott s dystopian classic blade runner an adaptation of philip k dick s novel do androids dream of electric sheep combines noir with science fiction to create a groundbreaking cyberpunk vision of urban life in the twenty first century with replicants on the run the rain drenched los angeles which blade runner imagines is a city of oppression and enclosure but a city in which transgression and disorder can always erupt graced by stunning sets lighting effects costumes and photography blade runner succeeds brilliantly in depicting a world at once uncannily familiar and startlingly new in his innovative and nuanced reading scott bukatman details the making of blade runner and its steadily improving fortunes following its release in 1982 he situates the film in terms of debates about postmodernism which have informed much of the criticism devoted to it but argues that its tensions derive also from the quintessentially twentieth century modernist experience of the city as a space both imprisoning and liberating in his foreword to this

special edition published to celebrate the 20th anniversary of the bfi film classics series bukatman suggests that blade runner s visual complexity allows it to translate successfully to the world of high definition and on demand home cinema he looks back to the science fiction tradition of the early 1980s and on to the key changes in the final version of the film in 2007 which risk diminishing the sense of instability created in the original

citizen kane s reputation as one of the greatest films of all time is matched only by the accumulation of critical commentary that surrounds it what more can there be to say about a masterpiece so universally acknowledged laura mulvey in a fresh and original reading illuminates the richness of the film both thematically and stylistically relating it to welles s political background and its historical context in a lucid and perceptive critique she also investigates the psychoanalytic structure that underlies the film s presentation of kane s biography for once taking seriously what orson welles himself disparagingly referred to as dollar book freud in her foreword to this special edition published to celebrate the 20th anniversary of the bfi film classics series laura mulvey focuses on the film s politics highlighting the contemporary rhymes in kane s portrayal of a scandal prone press baron in a time of economic crisis

no marketing blurb

francis ford coppola s the godfather part ii 1974 is a magisterial cinematic work a gorgeous stylized auteur epic and one of the few sequels judged by many to be greater than its predecessor this despite the fact that it consists largely of meetings between aspiring godfather michael corleone and fellow gangsters politicians and family members the meetings remind us that the modern gangster s success is built upon inside information and on strategic planning michael and his father vito s days resemble those of the legitimate businessmen they aspire or pretend to be jon lewis s study of coppola s masterpiece provides a close analysis of the film and a discussion of its cinematic and political contexts it is structured in three sections the sequel the dissolve and the sicilian thing accommodating three avenues of inquiry respectively the film s importance in and to hollywood history its unique auteur style and form and its cultural significance of interest then is new hollywood history mise en scene and a view of the corleone saga as a cautionary capitalist parable as a metaphor of the corruption of american power post vietnam post watergate

v f perkins explores orson welles genius in directing actors his intricate weaving of his own narration in and around the drama and his unsurpassed use of the long take to capture the fines nuance of expression and unspoken feeling for perkins the magnificent ambersons has as many marvellous shots scenes ideas performances as most film makers could hope to achieve in an entire career second only to citizen kane in work this film can never be seen as he intended

it after being heavily cut by rko studio however it remains a remarkable picture of dynastic ruin and social change

vertigo 1958 is widely regarded as not only one of hitchcock s best films but one of the greatest films of world cinema made at the time when the old studio system was breaking up it functions both as an embodiment of the supremely seductive visual pleasures that classical hollywood could offer and with the help of an elaborate plot twist as a laying bare of their dangerous dark side the film s core is a study in romantic obsession as james stewart s scottie pursues madeleine judy kim novak to her death in a remote californian mission novak is ice cool but vulnerable stewart in the darkest role of his career genial on the surface but damaged within although it can be seen as hitchcock s most personal film charles barr argues that like citizen kane vertigo is at the same time a triumph not so much of individual authorship as of creative collaboration he highlights the crucial role of screenwriters alecoppel and samuel taylor and by a combination of textual and contextual analysis explores the reasons why vertigo continues to inspire such fascination in his foreword to this special edition published to celebrate the 20th anniversary of the bfi film classics series barr looks afresh at vertigo alongside the recently rediscovered lost silent the white shadow 1924 scripted by hitchcock which also features the trope of the double and at the acclaimed contemporary silent film the artist 2011 which pays explicit homage to vertigo in its soundtrack

on its release in 1988 grave of the fireflies riveted audiences with its uncompromising drama directed by isao takahata at studio ghibli and based on an autobiographical story by akiyuki nosaka the story of two japanese children struggling to survive in the dying days of the second world war unfolds with a gritty realism unprecedented in animation grave of the fireflies has since been hailed as a classic of both anime and war cinema in 2018 usa today ranked it the greatest animated film of all time yet ghibli s sombre masterpiece remains little analysed outside japan even as its meaning is fiercely contested takahata himself lamented that few had grasped his message in the first book length study of the film in english alex dudok de wit explores its themes visual devices and groundbreaking use of animation as well as the political context in which it was made drawing on untranslated accounts by the film s crew he also describes its troubled production which almost spelt disaster for takahata and his studio

this book is an indispensable authoritative reference guide for anyone working in the film television and video industries or for those with a general interest of the moving image

a study of the beatles film a hard day s night 1964 by journalist and broadcaster samira ahmed in the bfi film classics series

modern times was charlie chaplin s last full length silent film the author situates modern times within the context of chaplin s life work exploring its history and influences she explores how the film s themes of oppression industrialization and dehumanization are embodied in the little tramp s struggle to survive in the modern world

a study of djibril diop mambéty s 1973 film touki bouki the journey of the hyena in the bfi film classics series

manguel gives a detailed and highly sensitive account of the film s felicities of inventive film making he also traces the literary roots of the frankenstein myth the creation of a living being by a man usurping the powers of a jealous god and he finds echoes in the work of modern artists such as max ernst and marcel duchamp of the bride as a kind of femme fatale monstrous and threatening

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