
Un Chien Andalou

Dalí, Surrealism and Cinema
The Autobiography of Luis Bunuel
Un Chien Andalou
L'age D'or and Un Chien Andalou
My Last Sigh
Surrealist Cinema
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L'Âe d'Or and Un chien andalou
A Companion to Luis Buñuel
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A Norton Reader, Second Edition
A Theory and Analysis of Surrealist Film
Age D'or
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HOWELL BRENNAN

Dalí, Surrealism and Cinema Solar Books

A study of classic documentary film.

The Autobiography of Luis Bunuel Courier Corporation

A provocative memoir from Luis Buñuel, the Academy Award winning creator of some of modern cinema's most important films, from *Un Chien Andalou* to *The Discreet Charm of the Bourgeoisie*. Luis Buñuel's films have the power to shock, inspire, and reinvent our world. Now, in a memoir that carries all the surrealism and subversion of his cinema, Buñuel turns his artistic gaze inward. In swift and generous prose, Buñuel traces the surprising contours of his life, from the Good Friday drumbeats of his childhood to the dreams that inspired his most famous films to his turbulent friendships with Federico García Lorca and Salvador Dalí. His personal narratives also encompass the pressing political issues of his time, many of which still haunt us today--the specter of fascism, the culture wars, the nuclear bomb. Filled with film trivia, framed by Buñuel's intellect and wit, this is essential reading for fans of cinema and for anyone who has ever wanted to see the world through a surrealist's eyes.

Un Chien Andalou Univ. Press of Mississippi

"An important contribution to film theory. . . . Williams has a fluid, assured style. She is clearly in command of the subject. She's made a strong and original argument for the psychoanalytic basis of Surrealism."--James Monaco, author of *The New Wave*

L'âge D'or and Un Chien Andalou Univ of California Press

Un Chien Andalou, the most influential of all surrealist films, has shocked, provoked and puzzled audiences and critics since its release in 1929. Luis Bunuel's first film was a collaboration with his fellow Spaniard, the 24-year-old Salvador Dali. They aimed to expunge from their script any 'idea or image that might lend itself to a rational explanation'. The result is a film that alludes and disturbs but stubbornly resists a definitive meaning. This edition includes a foreword by Jean Vigo, an early champion of the film, a shot-by-shot transcription and an extended introduction by Phillip Drummond.

My Last Sigh A&C Black

Salvador Dali was one of the most famous and one of the most notorious artists of the twentieth century, his flamboyant personal style establishing him as a showman in the popular imagination. *Dali & Film* investigates for the first time in depth the part played by film as a key influence on Dali's art, and his extensive involvement in film-based projects. *Dali & film* presents both the major paintings that reflect his preoccupation with film and material related to the key film projects on which he worked. *Dali & Film* reveals the depth and persistence of Dali's fascination with this medium, bringing a new dimension to our understanding of one of the great masters of twentieth-century art.

Surrealist Cinema Faber & Faber

Film Analysis offers concise analyses of fifty diverse and historically significant films—each written exclusively for the text by a leading scholar. Written with the undergraduate in mind, the essays are clear, readable, and great models for students to follow in helping them to hone their own writing. The Second Edition includes six new essays, a new, detailed guide to writing film analysis, and an extensive, up-to-date glossary of critical film terms.

European Avant-Garde Film of the 1920s I.B. Tauris

The Branded Eye offers a detailed analysis of the film, including its production background, Salvador Dali's influence in its making, biographical information on Bunuel, an annotated script of the film, shot-by-shot descriptions, and a complete film decoupage.

Un Chien Andalou and L'age D'or Oldcastle Books

Un Chien Andalou A Film By Luis Bunuel & Salvador Dali SCB Distributors

L'Âe d'Or and Un chien andalou Quirk Books

One of the most influential of all surrealist films, this screenplay was released as a film in 1929. The film aims to allude and disturb and resist a definitive meaning. This edition includes a shot-by-shot transcription and an extended introduction by Philip Drummond.

Un Chien Andalou A Film By Luis Bunuel & Salvador Dali

Video games, YouTube channels, Blu-ray discs, and other forms of "new" media have made theatrical cinema seem "old." A sense of "cinema lost" has accompanied the ascent of digital media, and many worry film's capacity to record the real is fundamentally changing. Yet the Surrealist movement never treated cinema as a realist medium and understood our perceptions of the real itself to be a mirage. Returning to their interpretation of film's aesthetics and function, this book reads the writing, films, and art of Luis Buñuel, Salvador Dalí, Man Ray, André Breton, André Bazin, Roland Barthes, Georges Bataille, Roger Caillois, and Joseph Cornell and recognizes their significance for the films of David Cronenberg, Nakata Hideo, and Atom Egoyan; the American remake of the Japanese Ring (1998); and a YouTube channel devoted to Rock Hudson. Offering a positive alternative to cinema's perceived crisis of realism, this innovative study enriches the meaning of cinematic spectatorship in the twenty-first century.

A Companion to Luis Buñuel Faber & Faber

Severine (Catherine Deneuve) is a listless haute bourgeoisie wife with a secret afternoon life of prostitution. Her life twists repression and guilt together with uninhibited behaviour, strangled libido with its liberated counterpart. Luis Bunuel was catapulted into cinematic history by his groundbreaking Dali collaboration, *Un Chien Andalou*, in 1929, but it is *Belle de Jour* (1967) which inaugurates the extraordinary late phase of his work. It is a film shimmering with reflections on truth, fiction and fantasy, in addition to caustic social insight, as it tells the story of a woman clearing her mind, perhaps, of its ghosts.

L'âge D'or and Un Chien Andalou. Translated from the French by Marianne Alexandre
Bloomsbury Publishing

The films of John Waters (b. 1946) are some of the most powerful send-ups of conventional film forms and expectations since Luis Bu-uel and Salvador Dali's *Un Chien Andalou*. In attempting to

reinvigorate the experience of movie-going with his shock comedy, Waters has been willing to take the chance of offending nearly everyone. His characters have great dignity and resourcefulness, taking what's different or unacceptable or grotesque about themselves, heightening it and turning it into a handmade personal style. The interviews collected here span Waters's career from 1965 to 2010 and include a new one exclusive to this edition. Waters began making films in his hometown of Baltimore in 1964. Demonstrating an innate talent at capturing the hideous and crude and elevating it to art, he reached international acclaim with his outrageous shock comedy *Pink Flamingos*. This landmark film redefined cinema and became a cult classic. Appearing in this and many of Waters's early films, his star Divine would consistently challenge gender definitions. With *Polyester*, Waters entered the mainstream. The film starred Divine as an unhappy housewife who romances a former teen idol played by Tab Hunter. Waters's commercial breakthrough, *Hairspray*, told the story of Baltimore's televised sock-hop program, *The Corny Collins Show*, and how one brave girl (Ricki Lake) used her platform as a dancer to end segregation in her town. From *Serial Mom* and *Pecker* to *Cecil B. Demented*, Waters continued to infiltrate the mainstream with his unique approach to filmmaking. As a visual artist, he was given a retrospective at the New Museum of Contemporary Art in 2004, which was shown at galleries around the world.

Belle de Jour Columbia University Press

"The *Funambulist Pamphlets* is a series of small books archiving articles published on *The Funambulist*, collected according to specific themes. These volumes propose a different articulation of texts than the usual chronological one. The eleven volumes are respectively dedicated to Spinoza, Foucault, Deleuze, Legal Theory, Occupy Wall Street, Palestine, Cruel Designs, Arakawa + Madeline Gins, Science Fiction, Literature, and Cinema. Volume 11 is devoted to the topic of Cinema: Spike Lee, Béla Tarr, Michelangelo Antonioni and the many other filmmakers named in this volume do not seem to have much in common at first sight; nevertheless, considered through the interpretation of a Spinozist materialist philosophy, their films might have something to say to one another. Take the mud of *Red Desert* (Antonioni), the volcanic slopes of *The Bad Sleep Well* (Kurosawa) and the soil of Pina Bausch's *Rite of Spring* magnified in *Pina* (Wenders), for example. What these material manifestations have in common is that they are all in relation with bodies, themselves assemblages of moving matter. Similarly, consider Spike Lee's dolly shot, Orson Welles's labyrinth, Béla Tarr's entropy, and Peter Watkins's democratic improvisations: they all manifest the power of immanence and its inexorability. These films involve no *deus ex machina*; everything in them comes 'from the ground' in a continuous refusal of a celestial or other form of transcendence. Developing this kind of reading of these films allows us to avoid a traditional chronological reading of history of cinema in favor of another, one more dedicated to the philosophical vision of the world that cinema triggers"

The Funambulist Pamphlets Vintage

In 1929 Dali and Bunuel produced a seventeen-minute film *Un chien andalou*. On its first screening, Georges Bataille referred to it as "that extraordinary film ... penetrating so deeply into horror." Its script is said to be based on two dream images - a woman's eye slit by a razor, ants emerging from a hole in a man's hand, and the film shocked audiences. It continues to fascinate, provoke, attract and alienate its viewers - and to influence filmmakers. Elza Adamowicz's lucid critical guide to this most enigmatic of works takes new approaches to the film. It reviews, for example, its openness to

so many readings and interpretations; it reassesses Dali and Bunuel's account of the film as a model surrealist work and its reception by the surrealist group, and examines both the unresolved tensions within the film itself and the role of the viewer, as detective or dreamer?

Buch McFarland

Booklet includes notes on both films by Robert Short, author of *The Age of Gold: Surrealist Cinema* (Creation Books, 2003), biographies, selected bibliography, notes on the making of *Un Chien andalou* by Luis Buñuel and *Manifesto of the Surrealists* concerning *L'Âge d'or* by The Surrealist Group.

Interviews U of Minnesota Press

In the 1920s, the European avant-garde embraced the cinema, experimenting with the medium in radical ways. Painters including Hans Richter and Fernand Léger as well as filmmakers belonging to such avant-garde movements as Dada and surrealism made some of the most enduring and fascinating films in the history of cinema. In *The Filming of Modern Life*, Malcolm Turvey examines five films from the avant-garde canon and the complex, sometimes contradictory, attitudes toward modernity they express: *Rhythm 21* (Hans Richter, 1921), *Ballet mécanique* (Dudley Murphy and Fernand Léger, 1924), *Entr'acte* (Francis Picabia and René Clair, 1924), *Un chien Andalou* (Salvador Dalí and Luis Buñuel, 1929), and *Man with a Movie Camera* (Dziga Vertov, 1929). All exemplify major trends within European avant-garde cinema of the time, from abstract animation to "cinéma pur." All five films embrace and resist, in their own ways, different aspects of modernity.

Giraffes on Horseback Salad Tamesis Books

Booklet includes notes on both films by Robert Short, author of *The Age of Gold: Surrealist Cinema* (Creation Books, 2003), biographies, selected bibliography, notes on the making of *Un Chien andalou* by Luis Buñuel and *Manifesto of the Surrealists* concerning *L'Âge d'or* by The Surrealist Group.

Dalí & Film Cambridge University Press

UN CHIEN ANDALOU (1929) is the first classic of underground cinema, a ferocious assault of mutilation, madness and multiple manias set in the fractured framework of a nightmare. Ants, rotting donkeys, severed hands, and ocular destruction are just some of the film's provocative motifs, drawn from the world of Surrealism. This special ebook study of *UN CHIEN ANDALOU* provides an in-depth analysis and history of this seminal Surrealist film, accompanied by the original film scenario by Buñuel and Dalí, and a gallery of photographic illustrations.

Un Chien Andalou SCB Distributors

Surrealist cinema, as epitomised by *Un Chien Andalou* and *L'Age D'Or*, was a knife through the very heart of the establishment - a scorpionic, scatological black joke galvanised by the irrational, the uncanny and the spectre of de Sade. Author Robert Short revisits these two seminal films and documents the experimental cinematic theories of Antonin Artaud and the filming of his Surrealist scenario *The Seashell and the Clergyman*. Short also looks at the work of Hans Richter, Jean Cocteau, Marcel Duchamp and Man Ray.

Vol. 11 Cinema W. W. Norton & Company

One of the most widely recognized and controversial artists of the 20th century, Salvador Dalí was also an avant-garde filmmaker, collaborating with such giants as Luis Buñuel, Walt Disney, and

Alfred Hitchcock. Influenced by the Marx Brothers, Buster Keaton, and Stanley Kubrick, Dalí used the cinema to bring the "dream subjects" of his paintings to life, providing the groundwork for revolutionary forays into television, video, photography, and holography. From a moviegoing

experience that would incorporate all five senses to the tale of a woman's hapless love affair with a wheelbarrow, Dalí's hallucinatory vision never fails to leave its indelible mark, while his writings continue to be relevant to discourses surrounding film and surrealism.