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Feu Mathias Pascal

Richard P. Buller



Feu Mathias Pascal:

Feu Mathias Pascal, 2007 **The Late Mattia Pascal** Luigi Pirandello, 2004-11-30 Mattia Pascal endures a life of drudgery in a provincial town Then providentially he discovers that he has been declared dead Realizing he has a chance to start over to do it right this time he moves to a new city adopts a new name and a new course of life only to find that this new existence is as insufferable as the old one But when he returns to the world he left behind it s too late his job is gone his wife has remarried Mattia Pascal s fate is to live on as the ghost of the man he was An explorer of identity and its mysteries a connoisseur of black humor Nobel Prize winner Luigi Pirandello is among the most teasing and profound of modern masters The Late Mattia Pascal here rendered into English by the outstanding translator William Weaver offers an irresistible introduction to this great writer s work **Silent Film Performance** Elisabetta Girelli, 2021-06-18 This book provides a groundbreaking exploration of silent film performance It combines close reading of silent screen acting with theoretically informed analysis stressing the overlap between different performative arts such as film and stage acting dance mime and pantomime The boundary between silent and sound films is also challenged Anna Pavlova s acting in The Dumb Girl of Portici is read through Freud s work on the uncanny disability studies and notions of intermediality Vladimir Mayakovsky s performance in The Young Lady and the Hooligan is approached as a silent soliloquy and a representation of loneliness Ivan Mozzhukhin s tour de force in The Late Mathias Pascal is discussed through a queer failure lens while Pola Negri s presence in Hotel Imperial is analysed with the aid of texts on wartime anxiety Harald Kreutzberg s stunning number in Paracelsus is examined in the light of theories of mime and pantomime arguing for its subversive potential in a Third Reich sound film

A Beautiful Fairy Tale Richard P. Buller, 2005-07 Limelight Coming of age in Paris in the 1920s film and stage actress Lois Moran was a rumored paramour of writer F Scott Fitzgerald and the inspiration for the character of Rosemary in his Tender Is the Night As a young girl Lois moved to Paris with her mother and thrived in the artistic and literary glow of the city She danced with the National Paris Opera at age 14 and also was cast in two French films Samuel Goldwyn on a European tour in search of new talent saw her work and was impressed He cast her in what would become one of the best known films of the era With her performance as Laurel the emotionally conflicted daughter in Stella Dallas Lois Moran became an overnight sensation and took Hollywood by storm and on her own terms The author corresponded with Lois Moran during the last five years of her life He had full and exclusive access to her journals scrapbooks and photos In telling the Lois Moran story Buller illuminates the history of film theater and television He also includes a thorough and unique account of the actress s relationship with Fitzgerald **HARDCOVER** Pierre Batcheff and Stardom in 1920s French Cinema Phil Powrie, 2009-01-19 This book is the first major study of a French silent cinema star It focuses on Pierre Batcheff a prominent popular cinema star in the 1920s the French Valentino best known to modern audiences for his role as the protagonist of the avant garde film classic Un chien andalou Unlike other stars he was linked to intellectual circles especially

the Surrealists The book places Batcheff in the context of 1920s popular cinema with specific reference to male stars of the period It analyses the tensions he exemplifies between the popular and the intellectual during the 1920s as cinema the subject of intense intellectual interest across Europe was racked between commercialism and art A number of the major films are studied in detail *Le Double amour* Epstein 1925 *Feu Mathias Pascal* L Herbiere 1925 *Education de prince* Diamant Berger 1927 *Le Joueur d echecs* Bernard 1927 *La Sirene des tropiques* Etievant and Nalpas 1927 *Les Deux timides* Clair 1928 *Un chien andalou* Bunuel 1929 *Monte Cristo* Fescourt 1929 and *Baroud* Ingram 1932 Key features The first major study of a French silent cinema star Provides an in depth analysis of star performance Includes extensive appendices of documents from popular cinema magazines of the period **The Oxford History of World Cinema** Geoffrey Nowell-Smith,1996 Featuring nearly three thousand film stills production shots and other illustrations an authoritative history of the cinema traces the development of the medium its filmmakers and stars and the evolution of national cinemas around the world

Feu Mathias Pascal Luigi Pirandello,2023-02-21 Mathias gar on timor vit en province il abandonne le foyer conjugal apr s une querelle avec sa femme et sa bellem re et se rend Montecarlo L il gagne au jeu plusieurs dizaines de milliers de lires En lisant les faits divers il apprend qu on le croit mort suite la fausse identification du cadavre d un d sesp r qui s est jet dans le puits de Mathias Cette trange situation lui sugg re de faire croire sa mort v ritable et de tenter de commencer une vie nouvelle Feu Mathias Pascal prend alors le nom d Adrien Meis Il s installe Rome dans une pension de famille tenue par Anselme Paleari et sa fille Adrienne mais dirig e en fait par un dangereux individu Terence Papiano veuf d une seconde fille de Paleari Dans la maison vivent deux autres personnages Scipio le fr re de Terence demi pileptique et voleur ainsi que Silvia Caporale professeur de musique victime de Papiano mais que le ma tre de c ans fanatique de spiritisme estime pour ses minentes qualit s de m dium Tels sont les personnages qui recr ent autour de Mathias Pascal la vie de soci t qu il avait pens fuir jamais La vie quotidienne recommence avec ses petits v nements ses aventures agr ables ou d sagr ables sans oublier l humble amour dont la pauvre Adrienne entoure le fugitif Mathias est partag entre la crainte de voir se d couvrir sa situation quivoque et le besoin de se sentir vivre en se liant ses semblables par un nouveau r seau d int r ts et de sentiments **The Encyclopedia of Film** James Monaco,1991 An alphabetical reference on the major film figures stars producers directors writers et al past and present Each entry provides a substantial career biography and a complete listing of all films the individual has been involved with Annotation copyrighted by Book News Inc Portland OR French Cinema Rémi Fournier Lanzoni,2015-10-22 To a large extent the story of French filmmaking is the story of moviemaking From the earliest flickering images of the late nineteenth century through the silent era Surrealist influences the Nazi Occupation the glories of the New Wave the rebirth of the industry in the 1990s with the exception culturelle and the present R mi Lanzoni examines a considerable number of the world s most beloved films Building upon his 2004 best selling edition the second edition of *French Cinema* maintains the chronological analysis factual reliability ease of use and accessible prose while at once

concentrating more on the current generation of female directors mainstream productions such as *The Artist* and *The Intouchables* and the emergence of minority filmmakers *Beur cinema*

A Companion to Italian Cinema Frank Burke, 2017-04-17 Written by leading figures in the field *A Companion to Italian Cinema* re maps Italian cinema studies employing new perspectives on traditional issues and fresh theoretical approaches to the exciting history and field of Italian cinema Offers new approaches to Italian cinema whose importance in the post war period was unrivalled Presents a theory based approach to historical and archival material Includes work by both established and more recent scholars with new takes on traditional critical issues and new theoretical approaches to the exciting history and field of Italian cinema Covers recent issues such as feminism stardom queer cinema immigration and postcolonialism self reflexivity and postmodernism popular genre cinema and digitalization A comprehensive collection of essays addressing the prominent films directors and cinematic forms of Italian cinema which will become a standard resource for academic and non academic purposes alike

World Cinema's 'Dialogues' With Hollywood P. Cooke, 2007-07-30 Paul Cooke looks at Hollywood's interaction with national and transnational cinemas from German Expressionism to Bollywood and Chinese film While Hollywood has had a huge impact on the medium doing all the talking in the dialogue world cinema's economic aesthetic and political relationship with Hollywood is of profound importance

Contemporary Italian Filmmaking Manuela Gieri, 1995-01-01 Contemporary Italian Filmmaking is an innovative critique of Italian filmmaking in the aftermath of World War II as it moves beyond traditional categories such as genre film and auteur cinema Manuela Gieri demonstrates that Luigi Pirandello's revolutionary concept of humour was integral to the development of a counter tradition in Italian filmmaking that she defines humoristic She delineates a Pirandellian genealogy in Italian cinema literature and culture through her examination of the works of Federico Fellini Ettore Scola and many directors of the new generation such as Nanni Moretti Gabriele Salvatores Maurizio Nichetti and Giuseppe Tornatore A celebrated figure of the theatrical world Luigi Pirandello 1867 1936 is little known beyond Italy for his critical and theoretical writings on cinema and for his screenplays Gieri brings to her reading of Pirandello's work the critical parameters offered by psychoanalysis poststructuralism and postmodernism to develop a syncretic and transcultural vision of the history of Italian cinema She identifies two fundamental trends of development in this tradition the melodramatic imagination and the humoristic or comic imagination With her focus on the humoristic imagination Gieri describes a Pirandellian mode derived from his revolutionary utterances on the cinema and narrative and specifically from his essay on humour *L'umorismo* On Humour 1908 She traces a history of the Pirandellian mode in cinema and investigates its characteristics demonstrating the original nature of Italian filmmaking that is particularly indebted to Pirandello's interpretation of humour

Film Architecture and the Transnational Imagination Tim Bergfelder, Sue Harris, Sarah Street, 2007 Summary *Film Architecture and the Transnational Imagination* presents for the first time a comparative study of European film set design in the late 1920s and 1930s based on a wealth of designers drawings film stills

and archival documents the book offers a new insight into the development and significance of trans national artistic collaboration during this period European cinema from the late 1920s to the late 1930s is famous for its attention to detail in terms of set design and visual effect Focusing on developments in Britain France and Germany Film Architecture and the Transnational Imagination Set Design in 1930s European Cinema provides a comprehensive analysis of the practices styles and function of cinematic production design during this period and its influence on subsequent filmmaking patterns Publisher description **Il fu Mattia Pascal** Luigi Pirandello,2023-10-05 **Il fu Mattia Pascal** **Feu Mathias Pascal** Luigi Pirandello,1925 **Encyclopedia of French Film Directors** Philippe Rège,2009-12-11 Cinema has been long associated with France dating back to 1895 when Louis and Auguste Lumi_re screened their works the first public viewing of films anywhere Early silent pioneers Georges MZli_s Alice Guy BlachZ and others followed in the footsteps of the Lumi_re brothers and the tradition of important filmmaking continued throughout the 20th century and beyond In Encyclopedia of French Film Directors Philippe R ge identifies every French director who has made at least one feature film since 1895 From undisputed masters to obscure one timers nearly 3 000 directors are cited here including at least 200 filmmakers not mentioned in similar books published in France Each director s entry contains a brief biographical summary including dates and places of birth and death information on the individual s education and professional training and other pertinent details such as real names when the filmmaker uses a pseudonym The entries also provide complete filmographies including credits for feature films shorts documentaries and television work Some of the most important names in the history of film can be found in this encyclopedia from masters of the Golden Age_Jean Renoir and RenZ Clair_to French New Wave artists such as Fran_ois Truffaut and Jean Luc Godard **The Aesthetics of Shadow** Daisuke Miyao,2013-03-04 In this revealing study Daisuke Miyao explores the aesthetics of shadow in Japanese cinema in the first half of the twentieth century This term coined by the production designer Yoshino Nobutaka refers to the perception that shadows add depth and mystery Miyao analyzes how this notion became naturalized as the representation of beauty in Japanese films situating Japanese cinema within transnational film history He examines the significant roles lighting played in distinguishing the styles of Japanese film from American and European film and the ways that lighting facilitated the formulation of a coherent new Japanese cultural tradition Miyao discusses the influences of Hollywood and German cinema alongside Japanese Kabuki theater lighting traditions and the emergence of neon commercial lighting during this period He argues that lighting technology in cinema had been structured by the conflicts of modernity in Japan including capitalist transitions in the film industry the articulation of Japanese cultural and national identity and increased subjectivity for individuals By focusing on the understudied element of film lighting and treating cinematographers and lighting designers as essential collaborators in moviemaking Miyao offers a rereading of Japanese film history [French Film History, 1895–1946](#) Richard Neupert,2022-07-19 French Film History 1895 1946 addresses the creative and often unexpected trajectory of French cinema which continues to be one of the most provocative

and engaging cinemas in the world Tracing French film and its developments from the earliest days when France dominated world cinema up through the Occupation and Liberation Neupert outlines major players and films that made it so influential Paris held a privileged position as one of the world's hubs of scientific social and cultural experimentation it is no wonder that the cinema as we know it was born there in the nineteenth century This book presents French cinema's most significant creative filmmakers and movies but also details the intricate relations between technology economics and government that helped shape the unique conditions for cinematic experimentation in the country Neupert explains the contexts behind the rise of cinema in France including groundbreaking work by the Lumi re family Georges M li s and Alice Guy the powerhouse studios of Path and Gaumont directors such as Ren  Clair Germaine Dulac Marcel Pagnol and Jean Renoir and an array of stars including Max Linder Jean Gabin Josephine Baker and Mich le Morgan The first fifty years of French film practice established cinema's cultural and artistic potential setting the stage for the global post World War II explosion in commercial movies and art cinema alike French film and its rich history remain at the heart of cinematic storytelling and our moviegoing pleasure

Un Chien Andalou Elza Adamowicz, 2010-01-30 In 1929 Dali and Bunuel produced a seventeen minute film *Un chien andalou* On its first screening Federico Garcia Lorca called it a tiny little shit of a film Produced from a script 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 the film shocked audiences It continues to fascinate provoke attract and alienate its viewers Its eye slitting sequence and use of dream like images have influenced filmmakers from Alfred Hitchcock to David Lynch Elza Adamowicz's fascinating book on *Un chien andalou* takes new approaches to the film exploring how it can be seen both within and beyond the confines of Surrealism and reviewing its openness to so many readings and interpretations She reassesses Dali and Bunuel's account of the film as a model surrealist work and its reception by the surrealist group examines the unresolved tensions within the film itself and includes us as viewers are we detectives or dreamers She sets the film into the wider contexts of other texts and of its authors own experiences providing a wide and deep guide to this most enigmatic of works

The First True Hitchcock Henry K. Miller, 2022-01-11 Alfred Hitchcock called *The Lodger* the first true Hitchcock movie the one that anticipated 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 First True Hitchcock* follows the twelve month period encompassing *The Lodger*'s production in 1926 and release in 1927 presenting a new picture of this pivotal year in Hitchcock's life and in the wider film world Using fresh archival discoveries Henry K Miller situates Hitchcock's formation as a director against the backdrop of a continent shattered by war and confronted with the looming presence of a new superpower the United States and its most visible export 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

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