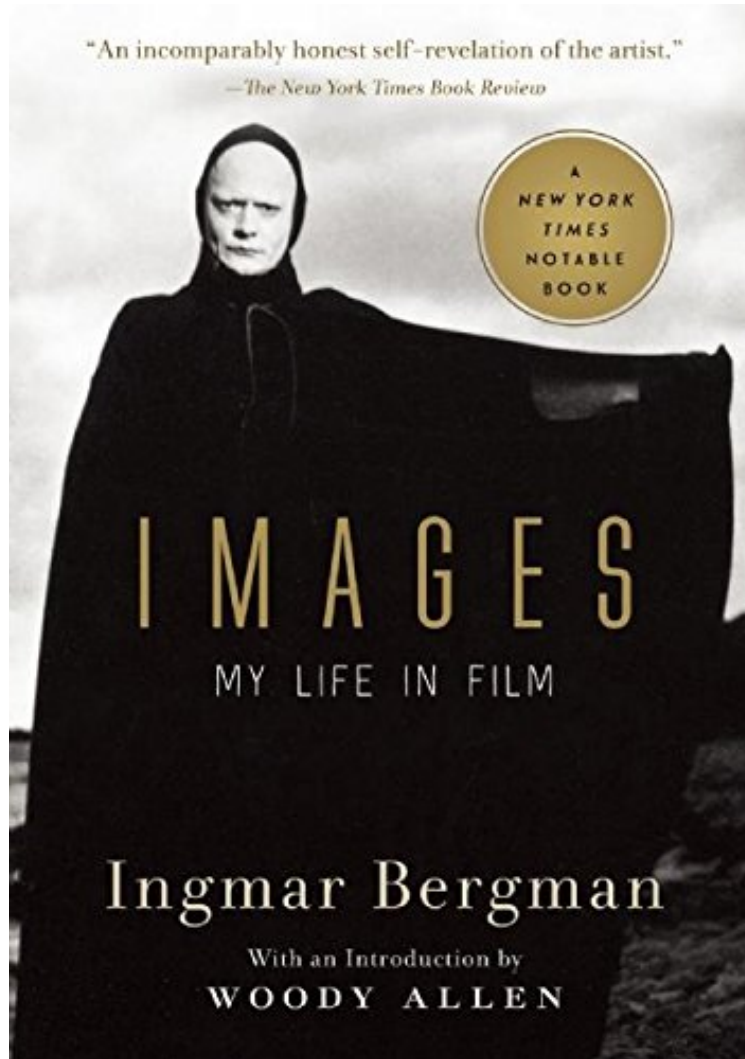


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Ingmar Bergman : Images: My Life in Film before purchasing it in order to gage whether or not it would be worth my time, and all praised Images: My Life in Film:

4 of 4 people found the following review helpful. An Important Book for Anyone Drawn to Bergman's Films By NRL This book, begun in 1987 and published in Stockholm in 1990, was originally set up as interviews of Bergman by Lasse Bergstrom. The finished version omitted the questions and was an edited version of Bergman's comments. It's an important book for anyone drawn to Bergman's films. He discusses most of his major work. What I find fascinating is Bergman's discussion of how many of his films were based on seemingly small details or emotional hunches rather than more tightly structured abstract ideas. For example, "Cries and Whispers" (1972) began as an exploration of an

image - women in white in a red room. This book is thus a valuable opening into Bergman's creative process. The introduction by Woody Allen, "The Man Who Asked Hard Questions," is a welcome addition to this paperback reprint edition. It would have been helpful to know that Allen originally published the piece in the New York "Times" after Bergman's death in 2007. The "Times" reprint can be Googled. 0 of 0 people found the following review helpful. Five Stars By DanielGreat product... great seller, hope to do nussines in the future... thanks :) 0 of 0 people found the following review helpful. Five Stars By amhFine writer, as well as film maker -- genius, no doubt.

The finest filmmaker of my lifetime . . . Bergman was a born spinner of tales. Woody Allen In this new paperback edition, Ingmar Bergman presents an intimate view of his own unique body of work in film. His career spanned forty years and produced more than fifty films, many of which are considered classics: *The Seventh Seal*, *The Virgin Spring*, *Persona*, *Smiles of a Summer Night*, *Wild Strawberries*, and *Fanny and Alexander*, to name but a few. When he began this book, Bergman had not seen most of his movies since he made them. Resorting to scripts and working notebooks, and especially to memory, he comments brilliantly and always cogently on his failures as well as his successes; on the themes that bind his work together; on his concerns, anxieties, and moments of happiness; on the relationship between his life and art. Readers are allowed a glimpse of the inner workings behind his well-known masterpieces: his anxiety and pain as he edited a 312 minute *Fanny and Alexander* for a three-hour feature film release; his attempt to reconcile the towering figures of his parents with *Wild Strawberries*. He relates his own starkly honest view of his great triumphs and quiet failures. More clearly than ever before, *Images* allows us to listen to his voice of genius (Woody Allen, *New York Times Book Review*).

Bergman was the most influential of all filmmakers. David Denby, *New Yorker* A great artist . . . A supreme modernist of world cinema. A. O. Scott, *New York Times* An incomparably honest self-revelation of the artist. *The New York Times Book*