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## Our Films, Their Films

Satyajit Ray

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**Satyajit Ray : Our Films, Their Films** before purchasing it in order to gage whether or not it would be worth my time, and all praised Our Films, Their Films:

0 of 0 people found the following review helpful. Opens thoughts and minds to real cinemaBy abhishekCinema as exposed to the general mass is mostly couched and is far away from any expression of art. This book exposed one to the finer cinema that one can truly pursue if one is interested. Satyajit Ray is a master himself in this medium and his critique even if not fully comprehensible to the common folk, has the power to open their eyes to an enriching and fulfilling work of cinematic art6 of 6 people found the following review helpful. Fantastic Critical Writing From Satyajit RayBy David AlstonThe great Bengali filmmaker/writer/composer Satyajit Ray is one of my greatest heroes, so this will not be any kind of an objective review. So be it.Ray's roots were in - among other things - film criticism; a background he shared with fellow filmmakers Jean-Luc Godard and Nagisa Oshima, and he never stopped being fascinated by film - it's potential, the theories surrounding process and technique, and even after launching his own filmmaking career (PATHER PANCHALI - a debut of similar stature to CITIZEN KANE or BREATHLESS) with quite a splash, Ray continued to view other films with both the analytical precision of a scholar, and a fan-like fascination retained from his own childhood and adolescence.OUR FILMS, THEIR FILMS collects the best of Ray's critical writing (also including some diary excerpts and otherwise uncollected film musings), from the late 1940s until the mid 1960s, and is divided into writings on Indian (OUR FILMS) and international (THEIR FILM) cinema. Ray's enthusiasms and his critiques are both rendered with very sharp, eloquent precision; one will come away from this

collection with a very strong impression of an extremely erudite and restless creative mind. For me, there are many highlights here: Ray's writings on Italian film, starting with neo-realism, which offer a number of insights that depart from current critical consensus; with some of the more well-observed (if concise) commentary on Fellini, Antonioni, DeSica, Visconti and others, I would say that this essay is overdue for rediscovery by current cinephiles. Ray's writings on Indian new wave are provocative, and one subject I would have liked to see a bit more of his opinions - Ray was central to, but not the only noteworthy figure in Bengali Parallel Cinema, and I'd have liked to see more on this. The multiple essays on Japanese film are revelatory - Ray's friendship with Akira Kurosawa surfaces, and one can detect a similarity in worldview, in spite of their (seeming) stylistic differences. Ray follows a detailed piece on Kurosawa with another more generalized one on Japanese cinema, and one gets the distinct impression that it (and certain specific figures: Ozu and Mizoguchi) made a powerful impression upon him in many ways - foremost as another great non-Western cinema that had emerged with distinct theories and techniques of its' own. And Ray's writing on Jean Renoir, Charlie Chaplin and Alfred Hitchcock comes alive with the complex joy of cinema, offering the greatest explanation for why he (or anyone) would want to make films. -David Alston 0 of 0 people found the following review helpful. Five Stars By Customer In love!

This book brings together Satyajit Ray's major writings and talks on film making and film makers, and presents them in two sections. 'Our Films' is devoted mainly to his own experiences and contains many interesting anecdotes, but also has observations to offer on trends in Indian films. 'Their Films' deals with some films from abroad that have become landmarks in the history of the cinema from the silent era to the present day.

From Publishers Weekly The publication of these brief, self-effacing essays by India's most celebrated filmmaker (1921-1992) coincides with the restoration and American re-release of Ray's major films. Ray discusses the rise of Indian film and its search for a style that would draw more fully upon Indian culture than upon the conventions of Western cinema; his anecdotes about the making of his own films (such as *The Music Room* and those of the *Apu Trilogy*) are disappointingly abbreviated. The book also includes gentle critiques of Visconti, Rossellini and British film (distinguished more by craft than artistry) and tributes to Renoir, Kurosawa and Chaplin. Ray puckishly confesses that, if he were stranded on a desert island, the one film he would want most to have with him would be a Marx Brothers comedy. Such glimpses at the tastes of a major filmmaker are likely to appeal most to dedicated film lovers; the general reader will find less to linger over. Copyright 1994 Reed Business Information, Inc. From Library Journal India's most influential director shares his views on a variety of cinematic topics and personalities in these essays, most of which date from the 1950s and 1960s. The American, British, and Italian film industries are discussed, as are film greats such as Chaplin, Renoir, and Kurosawa. Ray also writes about his own films (several of which are now being rereleased), though more depth on them is found in Andrew Robinson's *Satyajit Ray: The Inner Eye* (Univ. of California Pr., 1989) and Ben Nyce's *Satyajit Ray: A Study of His Films* (Praeger, 1988). Still, these are engaging and thought-provoking essays from one of the major directors of the century. Most libraries with substantial film collections will want this book. David C. Tucker, DeKalb Cty. P.L., Decatur, Ga. Copyright 1994 Reed Business Information, Inc. From Booklist The late Bengali filmmaker Satyajit Ray veered from the oft-traveled route of his compatriots and eschewed the conventions of Indian movies, which are mostly two-and-a-half-hour melodramas featuring the latest star, pop songs, and dances. Ray's was a more serious, socially conscious cinema examining contemporary issues. His first features, the famous *Apu* trilogy (*Pather Panchali*, *Aparajito*, *Apu Sansar*), introduced Indian film to the West and made Ray a cultural hero in India. These essays written over a period of 25 years reflect Ray's insights into Indian cinema, his own career, and such other great filmmakers as Charles Chaplin, Jean Renoir, the Italian neorealists, Akira Kurasawa, and John Ford. They resemble the work of the 1950s French intellectuals who wrote for *Cahiers du Cinema* before turning to filmmaking themselves, and in them Ray proves his adeptness as a writer and as an auteur. This collection is published in conjunction with the restoration and rerelease of some of Ray's major films. Benjamin Segedin