

Lone Scherfigs Italian For Beginners Nordic Film Classics

Lone Scherfig's Italian for Beginners Nordic Film Cultures and Cinemas of Elsewhere Nordic Film Cultures and Cinemas of Elsewhere Roy Andersson's "Songs from the Second Floor" Ingmar Bergman's The Silence Thomas Vinterberg's Festen (The Celebration) Lukas Moodysson's Show Me Love Scandinavian Film News Nordic Exposures Danish Films Variety International Film Guide Luckas Moodysson's Show Me Love Scandinavian Cinema Film and Risk Publications of the Modern Language Association of America Film Directors Scandinavian Classics International Index to Film Periodicals Shakespeare and Character On the Five Obstructions Mette Hjort Anna Westerstahl Stenport Westerstahl Stenport Anna Westerstahl Stenport Ursula Lindqvist Maaret Koskinen C. Claire Thomson Anna Westerstahl Stenport Arne Olav Lunde Anna Westerståhl Stenport Peter Cowie Mette Hjort Michael Singer Paul Yachnin Susan Dwyer

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lone scherfig was the first of a number of women directors to take up the challenge of dogme the back to basics manifesto based rule governed and now globalized film initiative introduced by danish filmmakers lars von trier and thomas vinterberg in 1995 entitled italiensk for begyndere italian for beginners scherfig s dogme film transformed this already accomplished filmmaker into one of europe s most noteworthy women directors danish and international critics lavished praise on scherfig and her film and their reactions harmonized with those of festival juries battered by life but by no means defeated or destroyed the characters in italian for beginners are all in touch at some deep intuitive level with the truth that is the

film's basic message that happiness and a sense of self worth are sustained by love whether romantic love or that of a community of like minded people the film struck an important chord with viewers precisely because it took dogme in a new direction one that reflects scherfig's sensibilities and preferences as a woman the book includes the dogme manifesto and draws on interviews with the filmmaker as well as with the cast and crew watch the book trailer youtube.com/watch?v=gk7sgfrihga

nordic film cultures and cinemas of elsewhere introduces a new concept to nordic film studies as well as to other small national transnational and world cinema traditions examining overlooked elsewheres the book presents nordic cinemas as international cosmopolitan diasporic and geographically dispersed from their beginnings in the early silent period to their present 21st century dynamics exploring both canonical works by directors like ingmar bergman and lars von trier as well as a wide range of unknown or overlooked narratives of movement synthesis and resistance the book offers a new model of inquiry into a multi varied scandinavian cultural lineage and into small nation and pan regional world cinemas

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swedish filmmaker roy andersson's celebrated and enigmatic film *Songs from the Second Floor* his first feature film in twenty five years won the special jury prize at the cannes film festival in 2000 the *Songs* of the film's title refer to andersson's artistic ruminations on the state of mankind from his office on the second floor of studio 24 in stockholm the film presents a series of forty six tableaux long deep focus shots with a still camera mostly in studio settings using older visual tricks such as *trompe l'oeil* the tableaux showcase seemingly trivial tragicomic situations designed to provoke thoughts about existential guilt broken relationships and the failure of social institutions to treat people as human beings lindqvist draws from interviews with andersson and his team that provide a behind the scenes look at how the film was made and investigates its philosophical and artistic influences providing a nuanced reading of a film that has both befuddled and entranced its viewers this first book length study in english of andersson's work considers his aesthetic agenda and the unique methods that have become hallmarks of his filmmaking as well as his firm belief in film's revolutionary function as social critique

ingmar bergman s 1963 film the silence was made at a point in his career when his stature as one of the great art film directors allowed him to push beyond the boundaries of what was acceptable to censorship boards in sweden and the united states the film s depiction of sexuality was as judith crist wrote at the time in the new york herald tribune not for the prudish yet bergman s notebooks and screenplays reveal his tendency for self censorship both to dampen the literary quality of his screenwriting and to alter portions of the script that bergman ultimately deemed too provocative maaret koskinen a professor of cinema studies and film critic for sweden s largest national daily newspaper was the first scholar given access to bergman s private papers during the last years of his life bergman s notebooks reveal the difficulties he experienced in writing for the medium of moving images and his meditations on the relationship or its lack between moving images and the spoken or written word koskinen s attention to this intermedial framework is anchored in a close reading of the film focusing on the many faceted relationships between images and dialogue music sound and silence the silence offers filmgoers an entryway into the cinematic cultural and sociopolitical issues of its time but remains a classic rich enough for scrutiny from a variety of perspectives and methodologies koskinen draws a picture of bergman that challenges the traditional view of him as an auteur revealing his attempts to overcome his own image as a creator of serious art films by making his work relevant to a new generation of filmgoers her exploration of the film touches on issues of censorship and the cinema of small nations while shedding new light on the shifting views of bergman and auteurist film high art and popular culture

danish filmmaker thomas vinterberg s searing film festen the celebration was the first film from the dogme 95 stable adhering to dogme s cinematic purity no artificial lighting no superficial action no credit for the director and only handheld cameras for equipment festen was a commercial and critical success winning the jury prize at cannes in 1998 and garnering worldwide attention the film is set at the sixtieth birthday party of helge the wealthy patriarch of a large danish family the birthday festivities take a turn when helge s son christian raises a toast and denounces helge for having raped and abused him as a child along with his twin sister who recently committed suicide the film explores the escalating consequences of christian s announcement from the stunned dinner party s collective denial to violence to an unexpected catharsis

lukas moodysson is one of the most accomplished and unconventional filmmakers of his generation in sweden moodysson now well known for his english language film mammoth 2009 as well as his heartbreaking indictment of sex trafficking in sweden lilya 4 ever 2002 debuted as a writer and director while still in his twenties with show me love 1998 the film received four guldbaggar the swedish equivalent of the academy awards including best film best director best screenplay and best actresses a coming of age and coming out film about two young women in a stiflingly oppressive small town show me love is widely

considered a youth film classic and was called a masterpiece by Ingmar Bergman. This book, which is the first study of Moodysson in any language, includes discussions of the film's genre, aesthetics, and style, and situates the film in both contemporary Swedish cinema and broader Swedish culture. It includes sequence and dialogue analysis and discusses how and why this particular film became so important, its queer significance, its unusually realistic depiction of youth, and its critical reception. Anna Stenport conducted extensive interviews with the cast and crew, including several enlightening discussions with Moodysson himself. Lukas Moodysson's *Show Me Love* offers an incisive introduction to Moodysson for readers interested in contemporary film, as well as a history and close analysis of changes in the Swedish film industry.

Lukas Moodysson is one of the most accomplished and unconventional filmmakers of his generation in Sweden. Moodysson is now well known for his English language film *Mammoth* (2009) as well as his heartbreaking indictment of sex trafficking in Sweden, *Lilya 4 Ever* (2002). He debuted as a writer and director while still in his twenties with *Show Me Love* (1998). The film received four Guldbaggar, the Swedish equivalent of the Academy Awards, including Best Film, Best Director, Best Screenplay, and Best Actress. A coming-of-age and coming-out film about two young women in a stiflingly oppressive small town, *Show Me Love* is widely considered a youth film classic and was called a masterpiece by Ingmar Bergman. This book, which is the first study of Moodysson in any language, includes discussions of the film's genre, aesthetics, and style, and situates the film in both contemporary Swedish cinema and broader Swedish culture. It includes sequence and dialogue analysis and discusses how and why this particular film became so important, its queer significance, its unusually realistic depiction of youth, and its critical reception. Anna Stenport conducted extensive interviews with the cast and crew, including several enlightening discussions with Moodysson himself. Lukas Moodysson's *Show Me Love* offers an incisive introduction to Moodysson for readers interested in contemporary film, as well as a history and close analysis of changes in the Swedish film industry.

The phenomenon of risk has been seriously neglected in connection with the study of film, yet many of those who write about film seem to have intuitions about how various forms of risk-taking shape aspects of the filmmaking or film-viewing process. Film and Risk fills this gap, as editor Mette Hjort and interdisciplinary contributors discuss film's relation to all types of risk, bringing together scholars from philosophy, anthropology, film studies, economics, and cultural studies, as well as experts from the fields of law, filmmaking, and photojournalism. This volume discusses risk from multiple intriguing angles in thirteen chapters. Contributors consider concrete risks, e.g., stunts or financial decisions; theoretical, aesthetic, and artistic risks, e.g., filmmakers who incorporate excessive hazards into their films; and the real-world jeopardy spectators might put themselves in when viewing films. The first three chapters tackle the conceptual terrain that is relevant to understanding risk in film: the

next three chapters focus on risk as it pertains to the practice of filmmaking subsequent chapters deal with economic risk and the role that risk has in the development of film's institutional landscape the scholarship in this collection is impressive boasting some of the top writers in their respective fields through the contributors' clear and thorough discussions this cohesive but diverse collection shows that risk arises in many different areas that tend to be thought of as central to film studies scholars of film studies will appreciate this daring and inventive collection and readers with a general interest in film studies will enjoy its accessible style

Shakespeare and Character brings together leading scholars in theory, literary criticism and performance studies in order to redress a serious gap in Shakespeare studies and to put character back at the centre of our understanding of Shakespeare's achievement as an artist and thinker

Released in 2003 Lars von Trier and Jørgen Leth's agonistic film is one of the most intriguing and significant cinematic works of recent times this first issue in the Dekalog series brings together writers from diverse disciplinary and national backgrounds to present a case for seeing the five obstructions as a philosophically compelling film that tests our understanding of key psychological, aesthetic and ethical issues the role of others in facilitating self-understanding creativity and its relation to constraint individual style as an artistic problem filmmaking as a form of play and the ethical limitations of aestheticism

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