

[Ebook free] 10 (BFI Modern Classics)

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Geoff Andrew

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Geoff Andrew : 10 (BFI Modern Classics) before purchasing it in order to gauge whether or not it would be worth my time, and all praised 10 (BFI Modern Classics):

Iranian Abbas Kiarostami burst onto the international film scene in the early 1990s and--as demonstrated by the many major prizes he has won--is now widely regarded as one of the most distinctive and talented modern-day directors. In 2002, with 10, Kiarostami broke new ground, fixing one or two digital cameras on a car's dashboard to film ten conversations between the driver (Mania Akbari) and her various passengers. The results are astonishing: though

formally rigorous, even austere, and documentary-like in its style, *10* succeeds both as emotionally affecting human drama and as a critical analysis of everyday life in today's Tehran.

From the Back CoverThe Iranian Abbas Kiarostami burst onto the international film scene in the early 1990s and - as demonstrated by the many major prizes he has won - is now widely regarded as one of the most distinctive and talented modern-day directors. His major features - including *Through the Olive Trees* (1994), *Taste of Cherry* (1997) and *The Wind Will Carry Us* (1999) - are relatively modest in scale, contemplative and humanist in tone. In 2002, with *10*, Kiarostami broke new ground, fixing one or two digital cameras on a car's dashboard to film ten conversations between the driver (Mania Akbari) and her various passengers. The results are astonishing: though formally rigorous, even austere, and documentary-like in its style, *10* succeeds both as emotionally affecting human drama and as a critical analysis of everyday life in today's Tehran. In this study, Geoff Andrew looks at *10* within the context of Kiarostami's career, of Iranian cinema's recent renaissance, and of international film culture. Drawing on a number of detailed interviews he conducted with both Kiarostami and his lead actress, Andrew sheds light on the unusual methods used in making the film, on its political relevance, and on its remarkably subtle aesthetic. He also argues that *10* was an important turning-point in the career of a film-maker who is not only one of contemporary cinema's most accomplished practitioners but also one of its most radical experimentalists.

About the AuthorGeoff Andrew is Film Editor of *Time Out* magazine and the author of several books, including *The Film Handbook*, *The Films of Nicholas Ray* and *Stranger than Paradise: Maverick Film-makers in the Recent American Cinema*.