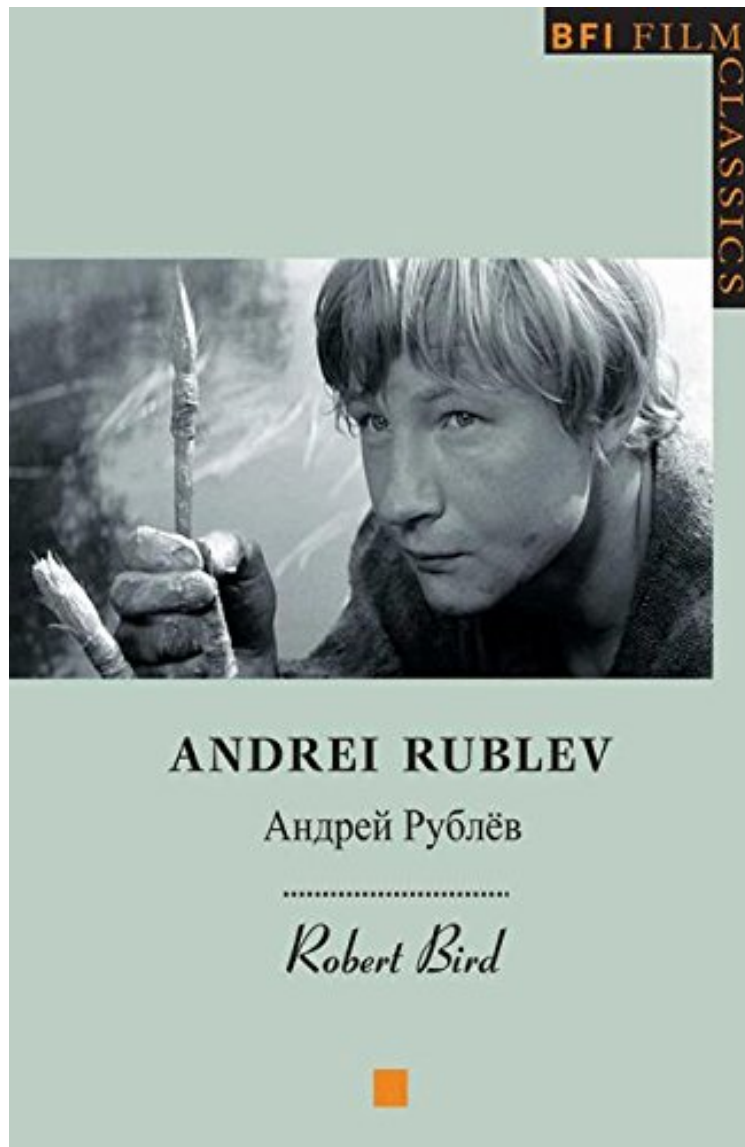


(Download free ebook) Andrei Rublev (BFI Film Classics)

Andrei Rublev (BFI Film Classics)

Robert Bird

*DOC | *audiobook | ebooks | Download PDF | ePub*



[Download](#)

[Read Online](#)

#2175256 in Books British Film Institute 2004-12-20 2008-01-22 Original language: English PDF # 1 7.54 x .23 x 5.23l, .36 #File Name: 184457038X87 pages | File size: 72.Mb

Robert Bird : Andrei Rublev (BFI Film Classics) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Andrei Rublev (BFI Film Classics):

Andrei Tarkovsky (1932-1986) was one of the great poets of world cinema. A fiercely independent artist, Tarkovsky crafted poignantly beautiful films that have proven inscrutable and been bitterly disputed. These qualities are present

in abundance in *Andrei Rublev* (1966), Tarkovsky's first fully mature film. Ostensibly a biographical study of Russia's most famous medieval icon-painter, *Andrei Rublev* is both lyrical and epic, starkly naturalistic and allegorical, authentically historical and urgently topical. While much remains mysterious in *Andrei Rublev*, critics have recently begun to reappraise it as a groundbreaking film that undermines comfortable notions of life and spirituality. Robert Bird's multifaceted account of *Andrei Rublev* extends this reevaluation of Tarkovsky's radical aesthetic by establishing the film's historical context and presenting a substantially new reading of key scenes. Bird definitively establishes the film's tortured textual history, which has resulted in two vastly different versions. He relates the film to traditions in Russian art and intellectual history, but finally his analysis focuses on *Andrei Rublev* as a visual and narrative artwork that treats profound existential questions by challenging conventional notions of representation and vision.

From the Back Cover *Andrei Tarkovsky* (1932-1986) was one of the great poets of world cinema. A fiercely independent artist, Tarkovsky crafted poignantly beautiful films that have proven inscrutable and been bitterly disputed. These qualities are present in abundance in *Andrei Rublev* (1966), Tarkovsky's first fully mature film. Ostensibly a biographical study of Russia's most famous medieval icon-painter, *Andrei Rublev* is both lyrical and epic, starkly naturalistic and allegorical, authentically historical and urgently topical. While much remains mysterious in *Andrei Rublev*, critics have recently begun to reappraise it as a groundbreaking film that undermines comfortable notions of life and spirituality. Robert Bird's multifaceted account of *Andrei Rublev* extends this reevaluation of Tarkovsky's radical aesthetic by establishing the film's historical context and presenting a substantially new reading of key scenes. Bird definitively establishes the film's tortured textual history, which has resulted in two vastly different versions. He relates the film to traditions in Russian art and intellectual history, but finally his analysis focuses on *Andrei Rublev* as a visual and narrative artwork that treats profound existential questions by challenging conventional notions of representation and vision. About the Author Robert Bird is Assistant Professor at the University of Chicago. He is the translator of Viacheslav Ivanov's *Selected Essays* (2001).