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Francois Niney, Constantin Wulff : Artavazd Peleschian: Our Century before purchasing it in order to gauge whether or not it would be worth my time, and all praised Artavazd Peleschian: Our Century:

2 of 2 people found the following review helpful. 30 pages of text and 400 pages of pictures? By KC In this book there are 400 pages of enlarged film frames and only about 30 pages of text about Artavazd Peleschian. I like the book but I think it's a little bit misleading.

The cinematic oeuvre of Artavazd Peleschian--11 films--is considered one of the most influential of Russian documentary cinema. Shifting between documentary and experiment, between poetry and quotidian life, the work of this reclusive Armenian filmmaker brings image and sound together in an imposing overall composition. He calls his unique editing technique "contrapuntal editing," and through it achieves tension-filled sequences and sharp image changes, often set to the rhythmic power of music. In the tradition of Dziga Vertov and Sergei Eisenstein, Peleschian has revived the avant-garde film tradition. But though he was recognized and supported by Jean-Luc Godard in the 60s, his work has remained largely elusive. Nevertheless, it is screened regularly at film festivals and, since the 90s, Peleschian has gained some art world recognition: Paul Virilio included Peleschian's longest work, *Our Century* (1982), a key role in the exhibition *Ce qui arrive* at the Fondation Cartier in Paris. *Our Century* is a grandiose black-and-white film about the dreams and nightmares of the progress of civilization in the twentieth century. It shows what Hannah Arendt recognized in 1968, that progress and catastrophe are flip sides of the same coin. *Seasons* (1972-75) gives a striking picture of daily life in Armenia, of life caught between progress and tradition, still marked by its dependence on and vulnerability to the forces of nature. The short film *Inhabitants* (1970) shows, partly through archival footage, partly through images from the filmmaker's own camera, animals of the steppe fleeing from an unspecified but

constant threat.