



The Sacred Cinema of Andrei Tarkovsky (Media, Feminism, Cultural Studies)

By *Jeremy Mark Robinson*

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The Sacred Cinema of Andrei Tarkovsky (Media, Feminism, Cultural Studies) By Jeremy Mark Robinson

THE SACRED CINEMA OF ANDREI TARKOVSKY A major new study of Russian filmmaker Andrei Tarkovsky (1932-1986), director of seven feature films, including *Mirror*, *Andrei Roublyov*, *Solaris* and *The Sacrifice*. This book explores every aspect of Andrei Tarkovsky's output in the most detailed fashion - including scripts, budget, production, shooting, editing, camera, sound, music, acting, themes, symbols, motifs, and spirituality. Tarkovsky's films are analyzed in depth, with scene-by-scene discussions. This is an important addition to film studies, the most painstaking study of Andrei Tarkovsky's work available. Andrei Tarkovsky is one of the most fascinating of filmmakers. He is supremely romantic, an old-fashioned, traditional artist - at home in the company Leonardo da Vinci, Pieter Brueghel, Aleksandr Pushkin, Fyodor Dostoevsky and Byzantine icon painters. Tarkovsky is a magician, no question, but argues for demystification (even while films celebrate mystery). His films are full of magical events, dreams, memory sequences, multiple viewpoints, multiple time zones and bizarre occurrences. As genre films, Andrei Tarkovsky's movies are some of the most accomplished in cinema. As science fiction films, *Stalker* and *Solaris* have no superiors, and very few peers. Only the greatest sci-fi films can match them: *Metropolis*, *King Kong*, *Close Encounters of the Third Kind* and *2001: A Space Odyssey*. Tarkovsky happily and methodically rewrote the rules of the sci-fi genre: *Stalker* and *Solaris* are definitely not routine genre outings. They don't have the monsters, the aliens, the visual effects, the battles, the laser guns, the stunts and action set-pieces of regular science fiction movies. No one could deny that *Andrei Roublyov* is one of the greatest historical films to explore the Middle Ages, up there with *The Seventh Seal*, *El Cid*, *The Navigator* and Pier Paolo Pasolini's 'Life' trilogy. If you judge *Andrei Roublyov* in terms of historical accuracy, epic spectacle, serious themes, or cinematic poetry, it comes out at the top. Finally, in the religious film genre, *The Sacrifice* and *Nostalghia* are among the finest in cinema, the equals of the best of Ingmar Bergman, Luis Bunuel, Robert Bresson and Carl-Theodor Dreyer. Contains 150 illustrations, of Andrei Tarkovsky's films, Tarkovsky at work, his contemporaries, and his favourite painters. Bibliography, filmographies and notes. Illustrated. 696pp. ISBN 9781861710284. www.cmoon.com CONTENTS Acknowledgements 17 Abbreviations 19 Illustrations: Andrei Tarkovsky At Work 23 0 Introduction 33

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Editorial Review

About the Author

Jeremy Mark Robinson has written many critical studies, including Steven Spielberg, Arthur Rimbaud, Jean-Luc Godard, Hayao Miyazaki, Ken Russell, Walerian Borowczyk and The Sacred Cinema of Andrei Tarkovsky, plus literary monographs on: J.R.R. Tolkien; J.M.W. Turner; Samuel Beckett; Thomas Hardy; Arthur Rimbaud; André Gide; John Cowper Powys; Robert Graves; and Lawrence Durrell. It's amazing for me to see my work treated with such passion and respect. There is nothing resembling it in the U.S. in relation to my work. Andrea Dworkin (on Andrea Dworkin) This model monograph - it is an exemplary job, and I'm very proud that he has accorded me a couple of mentions... The subject matter of his book is beautifully organised and dead on beam. Lawrence Durrell (on The Light Eternal: A Study of J.M.W. Turner) Jeremy Robinson's poetry is certainly jammed with ideas, and I find it very interesting for that reason. It's certainly a strong imprint of his personality. Colin Wilson Sex-Magic-Poetry-Cornwall is a very rich essay... It is a very good piece... vastly stimulating and insightful. Peter Redgrove

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