

BEST BOOKS ON FILM

3rd Edition

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Introduction

Dear Colleagues of all the National Sections,

Here is the third part of "The Best Books on Film"!

As usual, the books have been impartially selected by film experts and critics representing our national sections of FIPRESCI.

As usual, the booklet is mostly addressed to book editors from all over the world.

In general, we recommended 25 books in our first bulletin and 43 books in the second one. Now you have 44 books in this one. All together 112 carefully selected books so far! Surely each film book editor can find at least a few books which after being translated and published become a success. All they can do is get in touch with the first publishing house, obtain a copy and sign a contract.

We would like to remind you one more time that according to the resolution widely accepted by The General Assembly, the boards of all national sections are obliged to translate these booklets into their local languages and send them to all suitable publishing houses in their countries.

The first two bulletins are always available at www.fipresci.org. We are going to continue our project and we would like each section to make a list of a few of the most interesting books on film published after 2005 and send it with a short, encouraging note about every suggested book in English. Such information will be published in "Best Books on Film" No.4. All new information should also include some details about the local publishers: their addresses, telephones and their emails.

Please use these two email addresses:

jplazewski@interia.pl

afogler@wp.pl

Our project was initiated nearly three years ago and we do hope it will last for quite a long time!

Dr Jerzy Plazewski, Dr Andrzej Fogler

ARGENTINA

1. David Oubiña: A Critic Study on La Ciénaga (Estudio critico sobre La Ciénaga)

Picnic Editorial. Argentina. 92 pages
email: info@picniceditorial.com.ar

An essay on the first feature film by Lucrecia Martel. The book contains a discussion followed by an interview with this Argentinian filmmaker, a selection of reviews from the national and international press and a biographical note. This is an introductory book that offers the viewer deeper relationship with this film and, in a broad sense, with the cinema language.

2. Eduardo Russo (organizer): Making Movies. Audiovisual production in Latin America (Hacer cine – produccion audiovisual en America Latina)

Fundacion Typa, Paidos. Argentina. 460 pages
email: diffusion@areapaidos.com.ar
earusso@arnet.com.ar

25 essays organized in three parts (national perspectives, genders, etc). A kind of today's panorama of film making in Latin America, discussing various themes and styles of films from Argentina, Bolivia, Brazil, Chile, Columbia, Cuba, Ecuador, Mexico, Uruguay, Venezuela and Central America.

AUSTRIA

1. James Quandt (ed.): Apichatpong Weerasethakul.

Filmmuseum / Synema. Vienna 2009, 256 pages, E 20.00
Augustinerstrasse 1
1010 Wien
Austria
Tel.: +43 (1) 533 70 54
www.filmmuseum.at
email: office@filmmuseum.at

An anthology published in English. Three texts by Apichatpong added. "It seems clear that Apichatpong's restless energy shows no sign of flagging. Including an exhaustive and helpfully annotated filmography, Quandt's timely tome is an invaluable guidebook for navigating Apichatpong's odd terrain." (Vertigo) With contributions by Tony Rayns and Tilda Swinton.

2. Heide Schulpmann (ed.): Asta Nielsen

Filmarchiv Austria. Vienna 2009, 2010 (2 vols.) E 39.90
Obere Augartenstr. 1
1020 Wien
Austria
Tel.: +43 (1) 216 1300
www.filmarchiv.at

International authors present their cinema experiences, image encounters and reflect personally as well as scientifically upon the actuality and the echoes of a unique cinema artist. The second volume presents the chronology of Asta Nielsen's films as mirrors of historic developments. The up to now most extensive filmography and the reprint of historic articles and reviews complement the photographic materials – stills, frame reproductions, posters, leaflets. A unique and fundamental documentation.

B R A Z I L

1. Eduardo Escorel: The Water Searchers (Adivinhadores de agua)

Cosac Naify. Brazil 206 pages

www.cosacnaify.com.br

email: aleesco@uninet.com.br

Nine essays on Brazilian cinema written by a film director, editor and a film critic. One of the chapters is about Glauber Rocha, another one presents Joaquim Pedro e Andrade. The book is mostly focused on the analysis of the relationship between Brazilian writer Mario de Andrade and the cinema, and between cinema and the State in the 70s.

2. Jose Carlos Avellar: The Ground of the Word (O chao de palavra)

Editora Rocco. Brazil 440 pages

email: rocco@rocco.com.br

avellar2@mac.com

The starting point of this work is that in a spontaneous and natural dialogue between words and images literature of the second half of the 19th century "invented" the cinema before the Lumière's Cinematograph. And after Lumière cinema "reinvented" the world of the novel and poetry. The texts show many examples of Brazilian literature and Brazilian cinema. Some music and painting "cinematographic" procedures are also presented, especially those in the period of cubism.

3. Glauber Rocha: The Century of the Cinema (O seculo do cinema)

Cosac Naify. Brazil. 412 pages

www.cosacnaify.com.br

email: rochapaloma@terra.com.br

i-xavier@uol.com.br

A new edition of the book written by Rocha and originally published in 1983. Completed and organized by Ismail Xavier, with a large explanatory preface and lots of notes on the original text, and followed by an appendix with two texts not included in the first edition and, finally, a selection of reviews on the first edition. Glauber's essays deal with Buñuel, Visconti, Eisenstein, Godard, Lang, Chaplin, Fellini and many others.

C O L U M B I A

1. Jorge Ruffinelli: Victor Gaviria. The margins at the Center (Victor Gaviria – Los margenes al centro)

Turner Publicaciones / Casa de America. Colombia 260 pages

www.turnerlibros.com

email: jorge321@aol.com

A study on the achievements in the field of literature and cinema of one of the most important Columbian writers and film makers. The author not only gives the analyses of Gaviria's poetry, essays and fiction films, but also interviews some of his cinematographic collaborators. All this is followed by a full analysis of all shorts and features films by Gaviria and a series of the above mentioned interviews.

C U B A

1. Zoia Barash: The Soviet Cinema from the Beginnings until the End (El cine soviético del principio al fin).

Ediciones ICAIC / Cinemateca de Cuba, La Habana, 2008, 444 pages
ISBN: 978- 959-7139-62-1.
Tel.: (53 – 7) 838 2865
email: publicaciones@icaic.cu

This book follows the cinema history of the USSR since its beginnings until the main films of the *perestroika* years. Outstanding figures like Sergei Eisenstein and Andrei Tarkovsky appear in these pages, as well as films which in spite of time, stand up in the memory of the viewers. The author connects her judgments with the testimonies of the proper filmmakers and the reviews of some films. This way she guides the reader through the difficult paths of Soviet history and goes back to scenes and names already lost in time.

2. Ambrosio Fornet: The Traps of the Profession (Las trampas del oficio).

Ediciones Cubanitas / Editorial José Martí, La Habana, 2007, 336 pages
ISBN: 978-959-7139-40-9
email: publicaciones@icl.cult.cu

This fascinating collection of texts follow the idea of cinema as a complex device of expression and social communication in which the screenwriter is a necessary member, although often invisible. This book summarizes the deceitful relation between words and film language and constitutes an accurate intellectual approach, an obligatory reference for film historians, critics and fans.

3. Luciano Castillo: The Counter-light (A contraluz).

Editorial Oriente, Santiago de Cuba, 2005, 164 pages
ISBN: 978-959-1104-84-7
Tel.: (53 – 22) 628 038 , 628 039, 624 269, 622 802
email: edoriente@cultstgo.cult.cu

The opinions of Cuban film technicians and artists Nelson Rodriguez, Livio Delgado and Fernando Perez gathered here, represent an evidence of the urgency of working with a method exploring in the deepness of the film text. A new intellectual attitude of the historian, the attitude which shows interest to recover the human fact beyond the cold review...

4. Joel del Rio & Maria Caridad Cumana: The Latitude of the Margin (Latitudes del margen).

Ediciones ICAIC, La Habana, 2008, 376 pages
ISBN: 978-959-7139-41-3
Tel.: (53 – 7) 838 2865
email: publicaciones@icaic.cu

The authors try to draw a map and classify, in a critical way, the Latin American film production between 1989 and 2002, describing the main film tendencies from the points of view of ideology, language and genre.

CZECH REPUBLIC

1. Jan Svoboda: Structure and Order. Jan Kucera – Czech Film and Television Theoretician (Skladba a rad. Cesky teoretik filmu a televize Jan Kucera)

Narodni Filmovy Archiv. Praha 2007.

Bartolomejska 1

110 01 Praha 1

Tel.: +420 2 2423 1988

www.iluminace.cz

The life and work of a very important theoretician, critic and a documentary filmmaker. The picture of Jan Kucera (1908-1977) is closely related to the history of Czech culture and society: from avant-garde movement to structuralism, socialistic realism and semiotic debate.

2. Jiri Vorac: The Storyteller of Diversities. The Films of Ivan Passer: From Intimate Lighting to Nomad (Ivan Passer. Filmovy vypravce rozmanitosti aneb od intimniho osvetleni k Nomadovi)

Host vydavatelstvi s.r.o. Brno 2008.

Radlas 5

602 00 Brno

Tel.: +545 214 468

email: redakce@hostbrno.cz

The monograph that deals with a complicated life and work of a Czech-American film director. The author tries to capture the story of a distinctive loser, the outsider of the film industry and presents the power of Passer's work and the strength which lies in its surprising diversity.

3. Jaroslav Anđel & Petr Szczepanik (eds.): Cinema All the Time: An Anthology of Czech Film Theory and Criticism, 1904 – 1950 (Stale kinema. Antologie ceskeho mysleni o filmu 1904 – 1950)

Narodni Filmovy Archiv. Praha 2008

Bartolomejska 1

110 01 Praha 1

Tel.: +420 2 2423 1988

www.iluminace.cz

A representative selection demonstrating the development and originality of Czech thinking on cinema with detailed introductory study.

This is the enlarged Czech version of the anthology (1908-1939) previously published in English in cooperation with Michigan Slavic Studies and translated into English by Kevin Johnson.

4. Katerina Svatonova: 21/2D or The Space of Film in the Context of Literature and Visual Art (21/2D aneb proctor (ve) filmu v kontextu literatury a vytvarneho umeni)

Casablanca – Vaclav Zak. Praha 2008

Braskovska 1

161 00 Praha 6

Tel.: 732 754 685

email: vaclavak@tiscali.cz

A penetrating comparative analysis of intermediality. Based upon the actual knowledge of cognitive sciences, philosophy and the history of art.

5. Stanislava Pradna: Milos Forman. A Filmmaker Between Two Continents (Milos Forman. Filmar mezi dvema koninenty)

Host vydavatelstvi s.r.o. Brno 2009.

Radlas 5

602 00 Brno

Tel.: + 545 214 468

email: redakce@hostbrno.cz

This monograph provides a comprehensive overview of Forman's works in both, Czech and American, cultural contexts. The author explores both stages of the filmmaker's career. Despite striking differences, the writer finds some continuity arising from the integrity of the director's personality and his philosophy.

6. Vera Chitilova – Tomas Pilat: Vera Chitilova – A close View (Vera Chitilova zblizka)

Nakladatelství XYZ s.r.o. Praha 2010
Plavinova 2787/21
130 00 Praha 3
Tel.: +420 775 234 662
email: produkce@xyz-knihy.cz

A comprehensive biography. The personal path and the artistic career of a famous woman and one of the three film directors who managed to get the Czech cinema out of the communist schematism and lead it to the very top of the world film art.

FRANCE

1. Michel Temman, Takeshi Kitano: Kitano by Kitano (Kitano par Kitano)

Grasset & Fasquelle, Paris 2009.
21, rue des Saints Pères
75006 Paris
Tel.: +33 1 44 39 22 00 fax: +33 1 42 22 64 18

A long conversation between a French film critic and the most famous Japanese film director. You can find many associations with a fabulous dialogue Truffaut – Hitchcock. The book contains some very personal statements from a Japanese master about the present condition of film art and about the situation of Japanese filmmaking compared to the world cinema.

2. Gwenaëlle Le Gras: The Deneuve Myth (Le Mythe Deneuve)

Nouveau Monde Editions, Paris 2010.
24, rue des Grands Augustins
75006 Paris
Tel.: +33 1 43 54 67 43 fax: +33 1 43 54 03 60
email: fdurand@nouveau-monde.net

A book addressed to the wide audience. However, its attractiveness is sensibly combined with an intelligent reflection on the essence of actor's creation. A fair portrait of one of the world's most famous movie stars.

3. Joel Augros, Kira Kitsopaniidou: The economy of American Cinema. The History of the Film Industry and its Strategies (L'économie du cinéma American, Histoire d'une industrie culturelle et de ses stratégies)

Editions Armand Colin, Paris 2009.
21, rue du Montparnasse
75006 Paris
Tel.: +33 1 44 39 51 32 fax: +33 1 44 39 51 10
email: abonfait@armand-colin.fr

The history of American cinema (mainly Hollywood) seen and presented from quite a unique side. The writers try to show how far the dynamic development of American cinema is shaped by the economical reasons.

4. Jean-Loup Bourget, Jacqueline Nacache (eds): The Hollywood Classicism (Le classicisme hollywoodien)

Presses Universitaires de Rennes, Rennes 2009.
Campus de La Harpe
2, rue Denis-Leroy
35044 Rennes Cedex

Tel.: +33 2 99 14 14 01
email: pur@univ-rennes2.fr

The authors of the works collected in this book have a wish to show the historical and symbolic importance of The Hollywood Golden Age in the whole history of art and culture. The book opens some new perspectives for the cinema studies that could revise the great problems.

- 5. Jean-Pierre Bertin-Maghit (ed.): The World History of Propaganda Cinema (Une histoire mondiale des cinèmas de propaganda)**
Nouveau Monde Editions, Paris 2010.
24, rue des Grands Augustins
75006 Paris
Tel.: +33 1 43 54 67 43 fax: +33 1 43 54 03 60
email: fdurand@nouveau-monde.net

The book shows not only a strictly political propaganda, but also presents some less visible and much more socially efficient methods of propaganda operations. Feature films and documentaries are resolved into elements from the point of ideological orders and from the point of view of the influence on the recipients. The research covers the period between 1898 and the end of the cold war.

GERMANY

- 1. Richard Blank: Film and Light. The History of film lighting is the History of Cinema (Film&Licht. Die Geschichte des Filmlichts ist die Geschichte des Films)**
Alexander-Verlag, Berlin – Köln 2009, 264 pages plus DVD, € 39.90
Alexander-Verlag
D – 14050 Berlin
Fridericiastr. 8
Tel.: +49 30 3021828
Email: info@alexander-verlag.com

Among many books written on cinema there are only a few dealing with the various styles and methods by which filmmakers and cinematographers apply light to achieve their art. This book written by a German director and script writer seems to diminish this gap. The author describes the rules of lighting in cinema and defines important key notions and technical inventions. Enhanced DVD consists of 44 film clips.

- 2. Dominik Graf: The Song Lurks in Everything. Texts on Film.(Schlft ein Lied in allen Dingen. Texte zum Film)**
Alexander-Verlag, Berlin – Köln 2009, 376 pages, € 19.90
Alexander-Verlag
D – 14050 Berlin
Fridericiastr. 8
Tel.: +49 30 302 1828, fax.: +49 30 302 9408
Email: info@alexander-verlag.com

Graf, a German film director, writes about film classics and a quite new cinema from Eastern Europe, England, France, Italy, America and Germany. He writes about film careers and about music in cinema. He deals with popular TV series and B-movies, with Murnau, Aldrich, Rossellini up to Godard, Altman and Spielberg.

- 3. Oliver Schuette: Look into my Eyes, Baby (Schau mir in die Augen,Kleines).The Art of the Dialogue Expressing.**
U.V.K. Konstanz,
D 78 426 Konstanz
Schwützenstr.24
Tel.: +497531/9053-0.

You can learn how to exchange opinions. Professor Schuette is the lecturer who teaches the theory of script writing and he shows this in his book. The book is very attractive for readers with lots of interesting examples and many practical exercises.

4. Christa Blümlinger: Second Hand Cinema (Kino aus zweiter Hand: Zur Ästhetik materieller Aneignung in Film und in der Medienkunst)

Verlag Vorwerk 8. Berlin 2009. 288 pages, € 24.00
Großgörschenstraße 5,
DE - 10827 Berlin
Tel.: 030 / 784 61 01, fax: 030 / 787 06 10
E-Mail : vorwerk8@snafu.de

The archival art film, whether in the tradition of the avantgarde found footage film or as essayistic compilation, aims, through repetition, towards change, new adaptation, new writing, new arrangement and thereby towards the originality of the newly created seeing and hearing experience. The writer analyses the multi-format dynamism of the secondary adaptation.

5. Hermann Kappelhoff: Realism. Cinema and the Policy of Aestheticism(Realismus: Das Kino und die Politik des Ästhetischen)

Verlag Vorwerk 8. Berlin 2008, 248 pages, € 19.00
Großgörschenstraße 5,
DE - 10827 Berlin
Tel.: 030 / 784 61 01, fax: 030 / 787 06 104,
e-mail vorwerk8@snafu.de

Since the avantgarde of the twenties, cinema has developed the utopian aesthetic concept of realism. In his new book, Hermann Kappelhoff examines the actuality of this concept. From the history of film, he studies films as diverse as works by Eisenstein, Visconti, Fassbinder, Friedkin and Almodovar. He opens new perspectives in the relation between film and politics.

6. Werner Sudendorf (ed.): Erich Kettelhut. The Shadows of the Architects(Erich Kettelhut, Der Schatten des Architekten)

Belleville Verlag. Munich 2009. 484 pages, € 58.00
Hormayrstr. 15,
D-80997 München,
Tel.: 004989-1492799, fax: 004989-1404585
Email: belleville@t-online.de

The autobiography of Erich Kettelhut, the famous film architect of the twenties (NIBELUNGEN, METROPOLIS), describes his life and work from the birth to 1945. The German film production of the Weimar Republic is the centre of the book. Kettelhut narrates in great detail how he worked with Fritz Lang, how he helped Walter Ruttmann in BERLIN. SYMPHONY OF A CITY, how Joe May used the studio in ASPHALT. A key work for German film history.

7. Chris Wahl: The Sound Versions of the Films from Babelsberg. The International Strategy of UFA between 1929 and 1939 (Sprachversionsfilme aus Babelsberg: Die internationale Strategie der Ufa 1929-1939)

Richard Boorberg Verlag GmbH & Co KG, Munich 2009. 458 pages (incl. DVD), € 38.00
Levelingstraße 6a
D-81673 München,
Tel. +49(0)89 - 43 60 00 12, Fax +49(0)89 - 43 60 00 19
www.etk-muenchen.de, info@etk-muenchen.de

The change-over from silent film to sound cinema profoundly changed the production and especially the reception of films. For a short period a special genre of films was established. The "language version film" led to the simultaneous production of films in different languages with different actors from the respective countries. This book shows how these films were produced and distributed by the UFA company. It also analyses how political and ideological interests influenced the production of foreign version films, especially when Hitler came to power in 1933.

INDIA

1. M.K. Raghavendra: 50 Indian Film Classics.

HarperCollins, India 2009, 360 pages, Rs 350/-
HarperCollins Publishers India Ltd.
A-53, Sector 57
Noida 20 1301, India
Tel.: +91 120 4044800 (editor)
email: karthika@harpercollins-india.com
contact@harpercollins.co.in

This book is the first attempt to bring together 50 of the most important films between 1925 and 2006 in languages ranging from Hindi and Urdu to Malayalam and Manipuri. While being scholarly and critical, it is also vivid and tries to evoke the films for those who have not seen them.

All of the chapters are balanced giving a well-researched book for many different readers.

2. M.K. Raghavendra: Seduced by the Familiar: Narration and Meaning in Indian Popular Cinema.

Oxford University Press, New Delhi 2008, 362 pages,
Oxford University Press,
1st Floor, YMCA Library Building,
1, Jai Singh Road,
Post Box 43,
New Delhi 110001
Tel.: +91 (11) 43600300
email: admin.in@oup.com Academic division: acad.in@oup.com

This book represents the most comprehensive inquiry so far into the meaning of Indian popular cinema in the context of social history. Apart from being a significant advance for Film Studies the book also makes a vital contribution to the reading of Indian popular culture. The book consciously avoids the jargon associated with the study of cinema today and the writing is lucid and persuasive, making it accessible not only to film students.

ISRAEL

1. Pablo Utin: The New Israeli Cinema. Conversations with Filmmakers.

Resling, Tel Aviv 2008.
www.resling.co.il

Meetings with twelve filmmakers who created this new wave in Israeli cinema, the artists who have fascinated most of the main international film festivals for decades. Utin talks about their individual visions, their roots, their predecessors and about the nature of the phenomenon that is widely recognized as one of the most attractive in the film culture.

2. Igal Bursztyn: Intimate Gazes.

The Hebrew University Magnes Press, 2009
www.magnespress.co.il

Theoretical thoughts. Despite the brilliant academic career, or perhaps, because of this, Bursztyn shows a strong disagreement as to grouping films according to some classical methods. The author says that all real film connoisseurs should notice the role of the cinema in the progress of human thought.

ITALY

1. Stefano Masi: World Dictionary of the directors of the photo. Vol. I (A-K)

Editions Le Mani, Recco-Genoa 2007, 494 pages, E25.00

Via dei Fieschi 1

16036 Recco

Tel.: 0185730153 (57)

email: lemanieditore@micromani.it

Meticulous notes about the most important people in the cinema. Every card reconstructs the author's career and it is accompanied by a bibliography.

The first volume gives notes about the artists from A (Cesare Accetta) to K (Luigi Kuveiller).

2. World Dictionary of the directors of the photo. Vol. II (L-Z)

Editions Le Mani, Recco-Genoa 2007, 494 pages, E 32.00

The second volume offers the list of the most important people in the history of the world cinema: from Ed Lachman to Vilmos Zsigmond.

3. Adriano Aprà (ed.): Luigi Comencini, the cinema according to me

Editions Il Castoro, Milan 2008, 284 pages, E 22.00

Viale Abruzzi 72

20131 Milano

Tel.: +39 02 29513529

email: info@castoro-on-line.it

The writings and the interviews released by Luigi Comencini between 1974 and 1992. The way to understand the whole career of the director that has often had the tendency to underestimate himself and the really recognized role of author. Nostalgia of the past and worry for the future.

4. Carlo Lizzani: My long trip in the brief century.

Editions Einaudi, Turin 2007, 334 pages, E 17.50

Torino, Via Biancamano 2

More than an autobiography. A documented trip through the history of seventy years of Italian cinema according to the compass of the personal experiences of an intellectual that always takes you to the inside: from the neorealism to the formal breakups of the seventies, from the fiction to the documentary...

5. Renato Venturelli: The age of the noir

Einaudi Editore, Turin 2008, 498 pages, E 22.00

Torino, Via Biancamano 2

Shades, nightmares and crimes in the American cinema (1940-1960). An ample fresco of the police 'hollywoodiano'. The analysis of the works and the tendencies of a legendary period of the history of the cinema which helps to understand the past and the present.

POLAND

1. Jerzy Płazewski: Film History 1895-2005 (Historia filmu 1895-2005)

Książka i Wiedza, Warszawa 2005. 840 pages

00-375 Warszawa

ul. Smolna 13

Tel.: +48 22 827 54 01

email: sekretariat@KiW.com.pl

A short synthesis of film history and history of film theories of all the world. This is the sixth edition of the book. The author is a distinguished Polish journalist and historian, who since the fifties has participated in all of the most important festivals. This successful book was translated into Czech and published in Czech Republic in 2010.

2. Marcin Maron: The Drama of Time and Imagination. Wojciech J. Has and his Films. (Dramat czasu i wyobrazni. Filmy Wojciecha J. Hasa)

Universitas, Krakow 2010
31-016 Kraków
ul. Sławkowska 17
Tel.: +48 12 423 26 05
email: red@universitas.com.pl

A detailed monograph of the work of the great Polish film director. The author describes all of the films by Wojciech J. Has, concentrating on the problem of time in his films.

3. Łucja Demby: The Harmony of the World. Films of Nikita Mikhalkov (Harmonia świata. Twórczość filmowa Nikity Michałkowa)

Rabid, Krakow 2009.
30-382 Kraków
ul. Kobierzyńska 101/2
Tel.: +48 601 413 365
email: rabid@rabid.pl

A monograph of the films made by one of the most famous Russian filmmakers. The author analyses all of the Mikhalkov's films in the extensive context of the Russian culture.

PORTUGAL

1. Carlos Alberto Mattos: Eduardo Coutinho, The Man Who Fell into Reality (Eduardo Coutinho, o homem que caiu na real).

Ed. Festival de Santa Maria da Feira, Portugal. 120 pages
email: carmattos@terra.com.br

An analysis of Eduardo Coutinho's documentary work for theatrical and television screenings. This book starts from the very beginnings of his work as a documentary filmmaker and as a fiction film director and takes the reader to his work as TV reporter. This illustrated essay also includes a long interview with Coutinho, the most prestigious Brazilian documentary director.

ROUMANIA

1. Tudor Carnafil: The Film History Told by Masterpieces (Istoria cinematografiei in capodopere). Vol. 1

Ed. Polirom (Romania), 2009. 700 pages (almost)
www.polirom.ro
email: silviolupescu@polirom.ro

The first volume of the project planned to be a five volume history. A very original journey through the past of the cinema. An unconventional study told in 20 chapters about 20 masterpieces presenting basic means of artistic expression of a newly created art in the years between 1895 and 1924. This volume presents such works as "Birth of the Nation", "Hern Arnas pengar", "Broken Blossoms". There is also a full length picture "L'Independence de la Roumanie" (1912) with the documentation discovered only 10 years ago.

SPAIN

1. Paulo Antonio Paranagua (ed.): Documentary Cinema in Latin America (Cine documental en América Latina)

Festival de Malaga, Catedra Editorial, Spain
email: pauloparangua@aol.com

This wide survey on documentary cinema is divided into four blocks: 1) introductory essays, 2) 15 essays on film directors, 3) analyses of Latin American films from the 1920s to the year 2002, 4) 11 essays written by filmmakers. There is an extensive bibliography in the last pages.