

# Albert Serra

Albert Forns Canal

Albert Serra Talks Vincenzo Estremo, Francesco Federici, 2016-03-01 Starting from an artist talk at the last Filmforum Festival in Udine, the book develops a dialog with the well-known Catalan director and artist Albert Serra, retracing the main themes of his work. This book intends to focus especially on Albert Serra's works in contemporary art spaces, from Kassel Documenta (13th), the last Venice Biennale (56th) to major exhibitions, such as *Ouverture de l'integrale* (Centre Pompidou Paris, 2013) and *Divine Visionaries and Holy Fools* (Tate Modern London, 2015).

**Revolver 32** Miguel Gomes, Albert Serra, Ruben Östlund, Nathan Silver, 2019-06-14 Was bleibt von einem Film? Woran erinnern wir uns? An die Geschichte oder an die Gesichter? An die Worte oder die Stimmen? Oder geht es um jene Momente, die Albert Serra magisch nennt und Nathan Silver den „Wahnsinn des Lebens“? Aber was ist dann mit dem Rest davor, danach, dazwischen? Die Frage nach dem Moment als kleinster dramaturgischer Einheit jedenfalls ist das geheime Zentrum, in dem sich die Texte und Interviews kreuzen. Die Herausgeber Inhalt: *Revolver live!* Albert Serra Monte Hellman, *Filmography Revolver live!* Ruben Östlund Wortwechsel: Louie Revolver live! Close-up Arsenal Christoph Hochhäusler: *Frankenstein-Technik* Interview Nathan Silver Marcus Seibert: Im Kino schlafen heißt dem Film vertrauen *Revolver* ist eine Filmzeitschrift von Filmemachern herausgegeben und erscheint halbjährlich. Der Schwerpunkt liegt auf Werkstattgesprächen „auf Augenhöhe“. Die Redaktion sind Christoph Hochhäusler, Benjamin Heisenberg, Franz Müller, Nicolas Wackerbarth, Marcus Seibert, Saskia Walker, Zsuzsanna Kiraly und Hannes Brühwiler.

**Roi Soleil** Albert Serra, Àngel Quintana, 2019

**Un brindis por San Martiriano** Albert Serra, 2023-11-08 Sus orígenes bañolenses, el sentido lúdico del arte, la vida como una fiesta diaria, Barcelona, Cannes, Locarno, París, Nueva York... Este brindis reaviva el discurso que Albert Serra improvisó como pregonero de las fiestas de San Martiriano: un lúcido recorrido por sus años de formación y un generoso homenaje a todas las personas que lo han ayudado a conformar su particular concepción del cine, el arte y la vida. Una portentosa exhibición de energía iconoclasta, un festín de desconciertos geniales. «Un tratado sobre la fiesta y el cine y sobre la necesidad de crear un imaginario visual, sonoro y narrativo desde el pueblo. Y es que ante todo su texto es un reivindicación del pueblo, una ruptura de ese concepto de que lo moderno está en la ciudad..» Entrevista de Pepa Blanes, *El cine en la SER* «Me gusta más como pregonero.» Sergi Pàmies, *La Vanguardia* «Un brindis por San Martiriano es el espléndido pregón que dio en las últimas fiestas de su Banyoles natal y que es, en realidad, un ensayo autobiográfico sobre sus raíces donde explica cómo y por qué se convirtió en el director de cine catalán más internacional.» Leticia Blanco, *El País* «El cineasta dinamita las barreras entre la boutade y la declaración sensata y hasta emocionada, y con esa actitud displicente desliza grandes cantidades de humor, perspicacia y ese autobombo que acaba teniendo su encanto, por su convicción aplastante. Y este prelude a las fiestas acaba siendo una gozosa aproximación al cine y la vida desde un punto de vista tan particular como su tierra, y con ese continuo combate a los tópicos de la cinefilia que le es natural.» Ricardo Aldarondo, *Rockdelux*

**Un brindis per Sant Martírià** Albert Serra, 2023-11-03 Els seus orígens banyolins, el sentit lúdic de l'art, la vida com a festa diària, Barcelona, Canes, Locarno, París, Nova York... Aquest brindis reviscola el discurs que Albert Serra va improvisar com a pregoner de les festes de Sant Martírià: un viu recorregut pels seus anys de formació i un generós homenatge a totes les persones que l'han ajudat a conformar la seva particular concepció del cinema, de l'art i de la vida. Una portentosa exhibició d'energia iconoclasta, un festí de desconcerts genials.

**Ageing Masculinities in Contemporary European and Anglophone Cinema** Tony Tracy, Michaela Schrage-Früh, 2022-12-30 This volume offers a unique exploration of how ageing masculinities are constructed and represented in contemporary international cinema. With chapters spanning a range of national cinemas, the primarily European focus of the book is juxtaposed with analysis of the social and cultural constructions of

manhood and the anti-ageing impulses of male stardom in contemporary Hollywood. These themes are inflected in different ways throughout the volume, from considering how old age is not the monolithic and unified life stage with which it is often framed, to exploring issues of queerness, sexuality, and asexuality, as well as themes such as national cinema and dementia. Offering a diverse and multifaceted portrait of ageing and masculinity in contemporary cinema, this book will be of interest to scholars and students of film and screen studies, gender and masculinity studies, and cultural gerontology.

**Nonprofessional Film Performance** Miguel Gaggiotti, 2023-06-27 This book offers a critical account of film performances by nonprofessional actors. Nonprofessional actors — actors without previous acting training or experience — have performed in films since the days of the Lumière brothers. Generally associated with currents such as Early Soviet Cinema, Italian Neorealism and New Argentine Cinema, nonprofessional actors also feature prominently in the works of celebrated directors including Pier Paolo Pasolini, Robert Bresson and Joanna Hogg. Since the turn of the century and the rise of digital filmmaking, the performances of nonprofessional actors have remained a staple of independent cinemas from all over the world, including films associated with the loose trend often referred to as Slow Cinema. Despite their enduring presence in acclaimed and widely discussed films, nonprofessional actors have received scant scholarly attention. This book proposes to analyse exemplary nonprofessional performances from across the history of cinema as a means of illuminating their significance and celebrating the performers' contributions to the films.

*Diari de Kassel* Albert Serra, 2018-03-12 Núvol presenta un nou e-book, *Diari de Kassel*, d'Albert Serra, que recull una sèrie de cròniques publicades pel director al suplement Culturas de La Vanguardia l'any 2012. El resultat és un compendi de reflexions sobre l'art i la creació que, seguint la millor tradició surrealista, es delecten en la lliure associació d'idees i sentits. El fil conductor més fiable de tot plegat és el personatge que, probablement, més fascina al cineasta banyolí: ell mateix i la seva mirada.

**Cinematic Modernism and Contemporary Film** Howard Finn, 2022-10-06 Cinema was the most important new artistic medium of the twentieth century and modernism was the most important new aesthetic movement across the arts in the twentieth century. However, what exactly is the relationship between cinema and modernism? *Cinematic Modernism and Contemporary Film* explores how in the early twentieth century cinema came to be seen as one of the new technologies which epitomised modernity and how cinema itself reflected ideas, hopes and fears concerning modern life. Howard Finn examines the emergence of a new 'international style' of cinema, combining a poetic aesthetic of the image with genre-based fictional narrative and documentary realism. He provides concise accounts of how theorists such as André Bazin, Siegfried Kracauer, Gilles Deleuze and Jacques Rancière have discussed this cinematic aesthetic, clarifying debates over terms such as 'realism', 'classical' and 'avant-garde' as well as recent controversies over terms such as 'slow cinema' and 'vernacular modernism'. He further argues the influence of modernism through close readings of many contemporary films, including films by Abbas Kiarostami, Béla Tarr, Jia Zhangke, and Angela Schanelec. Drawing on a broad range of examples, including Soviet montage, Italian neorealism, postwar new waves and the 'new cinema' of Taiwan and Iran, this book explores the cultural significance of modernism and its lasting influence over cinema.

**Albert Serra. Cinema, arte e performance** V. Estremo, F. Federici, 2018

**100 Bible Films** Matthew Page, 2022-05-19 From *The Passion of the Christ* to *Life of Brian*, and from *The Ten Commandments* to *Last Temptation of Christ*, filmmakers have been adapting the stories of the Bible for over 120 years, from first time the Høritz Passion Play was filmed in the Czech Republic back in 1897. Ever since, these stories have inspired musicals, comedies, sci-fi, surrealist visions and the avant garde not to mention spawning their own genre, the biblical epic. Filmmakers across six continents and from all kinds of religious perspectives (or none at all),

have adapted the greatest stories ever told, delighting some and infuriating others. 100 Bible Films is the indispensable guide to this wide and varied output, providing an authoritative but accessible history of biblical adaptations through one hundred of the most interesting and significant biblical films. Richly illustrated with film stills, this book depicts how such films have undertaken a complex negotiation between art, commerce, entertainment and religion. Matthew Page traces the screen history of the biblical stories from the very earliest silent passion plays, via the golden ages of the biblical epic, through to more innovative and controversial later films as well as covering significant TV adaptations. He discusses films made not only by some of our greatest filmmakers, artists such as Martin Scorsese, Jean Luc Godard, Alice Guy, Roberto Rossellini, Pier Paolo Pasolini, Lotte Reiniger, Carl Dreyer and Luis Buñuel, but also those looking to explore their faith or share it with lovers of cinema the world over.

Extended Temporalities Aa. Vv., 2016-06-27T00:00:00+02:00 This book contains a series of reflections on the theme of temporalities in cinema in the world of art. They do so interweaving various paths, and various structures, in order to arrive at different destination points. Which temporalities, one may wonder. On the boundary between cinema and contemporary art, where boundaries actually no longer exist, the idea of temporality is affected by paths opened up in historical moments which are actually so recent as to be simply in front of our eyes. Video, for example, derived from television, has since been “overtaken” by the digital evolution, yet does not relinquish its domestic function: it re-creates itself in new forms. The same also applies to cinema. Art is certainly not limited to this, but, since it is determined by its technical form, in this it continually finds essence and continuity: thus a temporality emerges which is determined by technology and by technological change. Just as with the temporality determined by the spectator’s viewing experience, it reveals itself as being, in part, the personal essence of the subject. Therefore they are extended temporalities, since they are determined by the unique and unrepeatable combination of the length as predicted by the creator of the work, and the unpredictable time management of the observer of the work, sometimes bored, thoughtful, concentrated, patient... An extendable temporality.

Catalan Cinema Anton Pujol, Jaume Martí-Olivella, 2024-03-26 Catalan Cinema offers a theoretical reading of the most relevant cinematic productions to emerge from Catalonia in the last twenty years. The essays in this collection examine cinema in relation to the Escola de Barcelona (The Barcelona School), a group of cinema directors that drew inspiration from British pop-art, Free Cinema, and the Nouvelle Vague to create works that defied and challenged the Franco dictatorship. Highlighting the aesthetic, social, and political elements of Catalan cinematography, contributors to this volume explore what young directors have in common with works created by more notable directors such as Joaquim Jordà, Jacinto Esteva, Jordi Grau, and Pere Portabella. Catalan Cinema focuses on the importance of modern production and its connection with the avant-garde and underground cinema from the Barcelona School. Establishing a cinematic genealogy, the volume ultimately questions if Catalan cinema’s own push for self-expression may be interpreted as a connection to Catalonia’s current drive for independence.

**Albert Serra** Albert Forns, 2013

**Albert Serra (la novel·la, no el cineasta)** Albert Forns Canal, 2013-03-21 Era dimecres quan vaig decidir convertir-me en l'Albert Serra. Érem a la platja, envoltats d'avis anglesos en pilotes, i enmig d'aquell mar de carn flàccida vaig decidir que sí, que per què no, que em convertiria en l'Albert Serra. En aquell moment no vaig saber resseguir quin pensament concret m'havia dut al cineasta, estant com estava envoltat d'ànimes que vivien de propines, octogenaris que es cobraven les hores extremes davant l'aigua amansida. Res d'aquell panorama podia fer-me pensar directament en ell o en el seu cinema, o almenys res de manera immediata. Mirant tots aquells vells pensava en Rubens i en tants anys amb l'obesitat com a paradigma de salut, pensava en la mort i en la naturalitat amb què tota aquella jovenalla en fugia, esforçant-se a semblar vius, fins i tot joves i lleugers, podia pensar en tot això, en el demà o en el després, però no en l'Albert Serra. Per quins set sous hauria de pensar en l'Albert Serra, al mig de la platja menorquina?

Filmmakers on Film ,2023-08-24 This book bridges the gap between film theory and filmmakers' thoughts and poetics, and proposes a new way to address and elaborate film theory. It brings together primary sources by filmmakers themselves, drawing on their films, interviews, books, texts, and manifestos. Divided into three parts, the book covers the main aspects of this approach. Part one discusses the concepts of 'author' and 'filmmaker'. Part two evaluates the creative processes of a broad range of filmmakers, including Víctor Gaviria (Colombia), Kleber Mendonça Filho (Brazil), Jean-Luc Godard and Agnès Varda (France), Abbas Kiarostami (Iran) Pa. Ranjith (India), Andy Warhol (USA), Maya Deren (Ukraine-USA) and Nuri Bilge Ceylan (Turkey). The final part examines filmmakers' various techniques, particularly the use of multi-images, after-(dialectical)-images, and the use of sound as a sensorial and narrative tool. This curated selection of writings, with contributors from a range of countries including the USA, UK, India, China, Portugal, Brazil, Belgium and New Zealand, reflects the global perspective of this new approach. The volume also discusses the ways in which filmmakers influence each other, the spectator as seen by filmmakers, and ways to critically address a filmography that takes into account filmmakers other than the director.

*The Encyclopedia of Contemporary Spanish Films* Salvador Jimenez Murguía,Alex Pinar,2018-05-18 Under the Franco regime (1939-1976), films produced in Spain were of poor quality, promoted the regime's agenda, or were heavily censored. After the dictator's death, the Spanish film industry transitioned into a new era, one in which artists were able to more freely express themselves and tackle subjects that had been previously stifled. Today, films produced in Spain are among the most highly regarded in world cinema. The Encyclopedia of Contemporary Spanish Films features nearly 300 entries on the written by a host of international scholars and film critics. Beginning with movies released after Franco's death, this volume documents four decades of films, directors, actresses and actors of Spanish cinema. Offering a comprehensive survey of films, the entries address such topics as art, culture, society and politics. Each includes comprehensive production details and provides brief suggestions for further reading. Through its examination of the films of the post-Franco period, this volume offers readers valuable insights into Spanish history, politics, and culture. An indispensable guide to one of the great world cinemas, The Encyclopedia of Contemporary Spanish Films will be of interest to students, academics, and the general public alike.

**Spanish Cinema against Itself** Steven Marsh,2020-02-11 Spanish Cinema against Itself maps the evolution of Spanish surrealist and politically committed cinematic traditions from their origins in the 1930s—with the work of Luis Buñuel and Salvador Dalí, experimentalist José Val de Omar, and militant documentary filmmaker Carlos Velo—through to the contemporary period. Framed by film theory this book traces the works of understudied and non-canonical Spanish filmmakers, producers, and film collectives to open up alternate, more cosmopolitan and philosophical spaces for film discussion. In an age of the post-national and the postcinematic, Steven Marsh's work challenges conventional historiographical discourse, the concept of national cinema, and questions of form in cinematic practice.

A Companion to Catalan Culture Dominic Keown,2011 Why Catalans insist on their identity.

**Full of Grace** Judith Dupre,2010-11-02 Two thousand years ago, a girl from Nazareth was transformed by a simple “yes” into the Mother of God—the subject of sublime devotion, divisive controversy, and extravagant speculation. A mother and a virgin, a saint and a peasant, a woman both tragic and triumphant, Mary has held sway over the human imagination for centuries. Yet she has never felt as relevant to our everyday lives as she does today. In Full of Grace, Judith Dupré, the bestselling author of Churches, offers an intimate exploration of this beloved figure, now and through the ages. In a series of poignant stories and essays, Dupré examines Mary's artistic, cultural, and historical influence, and at the same time shows how Mary's human journey of love, compassion, grief, and humble strength inextricably connects her to our modern lives. Accompanied by a breathtaking visual feast ranging from classic Renaissance portraits to unexpected contemporary images, Dupré's text offers insights into the Virgin

Mary as a mother and as a religious icon. Visits to the great shrines of Marian pilgrimage—Lourdes, Medjugorje, Fatima, and the Basilica of Our Lady of Guadalupe—underscore the author’s journey to find Mary’s meaning in her own life. In an essay about Mary in the Qur’an, we see how Mary, far from being an exclusively Catholic figure, emerges as one of the central women in Islam. Another piece details the author’s travels in the Holy Land, a landscape wracked by religious strife but still overflowing with the spirit of generosity that Mary embodies. From Sudanese refugee camps to the painful reminders of Auschwitz, from the struggle of divorce to the challenges of raising a child with autism, we see how Mary’s tenderness, bravery, and grace infuse the story of every mother, young and old. For men and women seeking to better understand their own life journey, this book looks at the many miracles, large and small, along the way. From the Hardcover edition.

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