



Andrei Tarkovsky: Interviews

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Andrei Tarkovsky (1932-1986) was one of Russia's most influential and renowned filmmakers, despite an output of only seven feature films in twenty years. Revered by such filmmaking giants as Ingmar Bergman and Akira Kurosawa, Tarkovsky is famous for his use of long takes, languid pacing, dreamlike metaphorical imagery, and meditations on spirituality and the human soul. His "Andrei Roublev," "Solaris," and "The Mirror" are considered landmarks of postwar Russian cinema.

"Andrei Tarkovsky: Interviews" is the first English-language collection of interviews with and profiles of the filmmaker. It includes conversations originally published in French, Italian, Russian, and British periodicals. With pieces from 1962 through 1986, the collection spans the breadth of Tarkovsky's career.

In the volume, Tarkovsky candidly and articulately discusses the difficulties of making films under the censors of the Soviet Union. He explores his aesthetic ideology, filmmakers he admires, and his eventual self-exile from Russia. He talks about recurring images in his movies--water, horses, fire, snow--but adamantly refuses to divulge what they mean, as he feels that would impose his own meaning onto the audience. At times cagey and resistant to interviewers, Tarkovsky nevertheless reveals his vision and his rigorous devotion to his art.

John Gianvito is an assistant professor of visual and media arts at Emerson College as well as a filmmaker and film critic. His feature films include "The Flower of Pain," "Address Unknown," and "The Mad Songs of Fernanda Hussein." In 2001 Gianvito was made a Chevalier in the Order of Arts and Letters by the French Ministry of Culture.

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Shourafarin publication ??? ??????? says

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ismail üçp?nar says

'Nihayetinde sorun ölmek ya da ölmemek de?il, hepimiz ölece?iz: ya birlikte ya da pe? pe?e...' diyerek esas sorunu toplumun manevi zenginli?ini artt?rmamas?nda gören ve bu sebeple toplumun kendi çökü?ünü haz?rlad???n? söyleyen bir Tarkovsky'i ve filmleri üzerine yap?lm?? söyle?ileri içeren müthi? bir kitap.

Anda says

My lecture choices are quite interesting when I'm procrastinating. I liked when he was talking, although vaguely, about his interest in Oriental philosophy. However, I am not as thrilled about all this as I would have been were I to read this 4, 5 years back.

From the interview with Irena Brezna:

"It would be difficult to deny the woman her own world, but it seems to me that this world is very strongly connected to the world of the man that the woman is involved with. From this point of view, a solitary woman is an abnormality."

"The woman who wants to preserve her own world surprises me. It seems to me that the woman's meaning, the meaning of female love, is self-sacrifice. That is the woman's greatness."

"The woman's inner world depends on her feelings toward the man. In my opinion, she has to, absolutely

must depend on them. (...) From my point of view, these women don't understand that they only find their dignity in a male-female relationship in total devotion to the man. When the woman really loves, then she doesn't keep track, then she doesn't ask questions like you."

He should have stuck with the Oriental philosophy...Now I will have a hard time falling asleep on Nostalgia.

Patrick says

Wonderful series of interviews from Ivan's Childhood to his deathbed in Paris. Wonderful evolution of an artist in particular during the period of "Nostalgia" where Tarkovsky discusses his fears and dreams after defecting the Soviet Union.

Meric Aksu says

Ya?ayan en b?y?k hikayeci film y?netmenidir deniyordu kendisi i?in kitab?n hen?z ba?lar?nda. Art?k de?il. Elli d?rt ya??nda, bin dokuz y?z seksen alt? y?l?nda hayata g?zlerini yummu? y?netmenin r?portajlar?ndan derleme bir kitap "?iirsel Sinema". Lirik ?air babas? Arseni'nin g?lgesinde kalmadan, militan denecek ?l?de ta?ral?, do?al s?rrealist, ke?i?-?air bir y?netmen olarak kendisini sanat ?evrelerine kabul ettirebilmi?, g?cl? bir bireyselliklerle yirmi y?l?k meslek ya?ant?s?na yedi tane birbirinden ?nemli ve de de?erli uzun metrajl? film s??d?rabilmi?, rahat bir koltukta gev?emeye benzeyen "ho?" filmler yapmaktan ka?nm??, sanat?n kurtar?c? ve d?n?rt?r?c? g?c?ne t?m kalbiyle inanan, sanat?n? yar? dinsel bir ?a?r? olarak g?ren, kendisinden ?st?n bir varl???n eseri oldu?unu m?tevazi bir fark?ndal?kla kabullenmi?, tekbenci, dindar, Rus milliyet?isi, insan?n maneviyat?n? geli?tirmede?i takdirde toplumun ?okece?ine kanaat getirmi?, sanat?y? halk?n sesi ve vicdan? olarak g?rm??, bir t?r alt?nda s?n?fland?r?lmaya diren?li hem avangard hem muhafazakar filmlerinde her zaman insan?n kendi varolu?unun anlam aray???n? anlatan karakterlere yer veren, sinemada a?klama yapman?n gereksiz oldu?unu, izleyicinin duygular?n? etkilemenin esas oldu?unu savunan, sinemay?, m?zik ile ?iir aras?nda bir yerde, bir sanat formu olarak g?r?p ?nemseyen, manevi ideallerine ra?men maddi d?nyada s?k???p kalm??, kendi kendisiyle m?cadelesi hi? bitmeyecek gibi g?r?nen, ruhun ?l?ms?zl?ne inanan y?netmenin kad?nlara bak?? a?s?ndan, d?nya g?r?n?n en ince ayr?nt?lar?n? g?zler ?n?ne seren konu?malar?n?n yan?nda, verdi?i bilgilerle filmlerinde ne anlatmak istedi?ini derinden kavramam?z? sa?layan y?netmenlerin y?netmeninin r?portajlar?ndan derlenmi? bir kaynak kitap var kar??nzda. ?lgilisine, ilgisizine, s?rg?ne d?m??, kendisine kar?? ger?ek bir sorumluluk duygusu ta??yan ve varolu?a dair ta??d??? derin d???ncelerinin alt?nda ezile ezile ?u b?l?nm? d?nyada ya?amaya ?al??an y?netmenin s?la'y? kelimelerle bu kadar kuvvetli bir ?ekilde anlat???na tan?k olacaks?nz hi? olmazsa.

"Sanat? bir asalak gibi ?ocuklu?uyla beslenir." Ayna

Esma Ert?rk says

tarkovski'nin filmleriyle ilgili r?portajlar?n?n derlendi?i kitap

Burton says

Three star questions, five star answers. The most inspiring filmmaker I've read in some time. Will be buying Tarkovsky's Sculpting in Time asap.

Nathan Douglas says

A must for Tarkovsky fans. The first half is an excellent collection of interviews that skew more towards exploring his Ivan to Stalker output on a fairly straightforward level. The second half (1980-1986) goes much deeper into Tarkovsky's personal reflections on faith and art. The Brezna and Ishimov/Shejko pieces are alone worth the price of the book. Highly rec'd for Tarkophiles.

Alireza says

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