



FILM CLASSICS

Far From Heaven



JOHN GILL

Far From Heaven Bfi Film Classics

Pam Cook



Far From Heaven Bfi Film Classics:

Far From Heaven John Gill, 2019-07-25 Todd Haynes's 2002 film *Far From Heaven* has been hailed as a homage to 1950s Hollywood melodrama although anyone tempted to take the film at face value should be warned that it aims to subvert as much as celebrate that genre. Impeccably constructed with a care for detail unknown in films from the era it sets out to make key themes from the genre romance across racial barriers and class lines and perhaps the period's greatest taboo romance between members of the same sex utterly explicit when half a century ago those themes had to be encoded in allusion and metaphor Haynes took as his main source Douglas Sirk's 1955 classic *All That Heaven Allows* although *Far From Heaven* also references Rainer Werner Fassbinder's bleak portrayal of inter-racial love *Fear Eats the Soul* 1974. In the context of Haynes's background in the New Queer Cinema movement with films such as *Superstar* *Poison* and *Safe* this admixture makes *Far From Heaven* a rather more complex film than just another well-dressed period pastiche. John Gill provides a revealing insight into how Haynes confronts issues of race sexuality and class in a suburban 1950s American neighbourhood. Haynes has been evasive when pressed for a definitive explanation of his film although as Gill contends he has left enough evidence lying around on screen for the keen viewer to pick up on numerous disturbing strands at work beneath the glossy surface of this sumptuously presented weepie. While it may affect to pass as a classic of the genre Haynes's ultimate aim Gill contends is to undermine the nature and notion of cinema and storytelling.

Screening the Past Pam Cook, 2004-08-02 From *Mildred Pierce* and *Brief Encounter* to *Raging Bull* and *In the Mood for Love* this lively and accessible collection explores film culture's obsession with the past offering searching and provocative analyses of a wide range of titles. *Screening the Past* engages with current debates about the role of cinema in mediating history through memory and nostalgia suggesting that many films use strategies of memory to produce diverse forms of knowledge which challenge established ideas of history and the traditional role of historians. Classic essays sit side by side with new research contextualized by introductions which bring them up to date and provide suggestions for further reading as the work of contemporary directors such as Martin Scorsese Kathryn Bigelow Todd Haynes and Wong Kar wai is used to examine the different ways they deploy creative processes of memory. Pam Cook also investigates the recent history of film studies reviewing the developments that have culminated in the exciting if daunting present moment. The result is a rich and stimulating volume that will appeal to anyone with an interest in cinema memory and identity.

BFI Film Classics Taylor Downing, 1992 No Marketing Blurb

[Music and Levels of Narration in Film](#) Guido Heldt, 2013 *Music and Levels of Narration in Film* is the first book-length study to synthesize scholarly contributions toward a narrative theory of film music. Moving beyond the distinction between diegetic and nondiegetic music or music that is not understood as part of a film's story world Guido Heldt systematically discusses music at different levels of narration from the extrafictional to focalizations of subjectivity. Heldt then applies this conceptual toolkit to study the narrative strategies of music in individual films as well as genres including musicals and horror films. The

resulting volume will be an indispensable resource for anyone researching or studying film music or film narratology A PDF version of this book is available for free in open access via the OAPEN Library platform www.oapen.org It has been made available under a Creative Commons Attribution 4.0 International Public License and is part of Knowledge Unlatched

Sight and Sound, 2005 **BFI Film Handbook 2005** Eddie Dyja, 2004-12-28 Provides many of the answers to questions asked by journalists industry executives researchers and television enthusiasts about the current UK film industry The range of information in the Handbook is unrivalled including a summary of all new films made and released in the UK box office **Babette's Feast** Julian Baggini, 2020-05-14 On the face of it Gabriel Axel's *Babette's Feast* 1989 is a film in which the eyes and mouths of religious zealots are opened to the glories of the sensual world It is a critique of what Nietzsche called life denying religion in favour of life affirming sensuality But to view the film in that way is to get it profoundly wrong In his study of the film Julian Baggini argues that *Babette's Feast* is not about the battle between religiosity and secularity but a deep examination of how the two can come together Baggini's analysis focuses on themes of love pleasure artistry and grace to provide a rich philosophical reading of this most sensual of films **Revisiting and Revising the Fifties in Contemporary US Popular Culture** Eleonora Ravizza, 2020-05-25 In this book Eleonora Ravizza analyzes how contemporary American popular culture has represented and reproduced the fifties By investigating the cultural work of films and TV series from the last two decades the book uncovers the inherent limitations of a revisionist take on the fifties Ravizza argues that due to the visual nature of the fifties crystallized in American consciousness through the widespread influence of television most contemporary attempts to rework and rewrite the regressive gender queer and racial politics fall short of such a revisionist reevaluation *Wartime cinema, Englishness and propaganda* Ina Habermann, 2025-09-30 This book provides a fresh analysis of the wartime work of Michael Powell and Emeric Pressburger and their team the Archers It argues that in their earlier work Powell and Pressburger should be seen as middlebrow storytellers whose stories explore national identity in times of war Their wartime work is discussed in four phases the first phase covers their contributions to the phoney war the second traces their engagement with the people's war The third phase sees the Archers move beyond propaganda towards melodramas of Englishness The fourth phase dramatizes post war preoccupations with an increasing focus on memory and trauma The book also looks at Pressburger's later work including his two published novels *Killing a Mouse on Sunday* and *The Glass Pearls* *Head-On (Gegen die Wand)* Daniela Berghahn, 2019-07-25 When *Head On* *Gegen die Wand* 2004 won the Golden Bear at the Berlin International Film Festival it was hailed as a turning point for German cinema Not only was this unconventional love story the first German film in eighteen years to win the prestigious award but the success of writer director Fatih Akin was also celebrated as the revival of German auteur cinema Meanwhile Turkey claimed Akin as its own prodigal son and his film a victory for Turkish cinema Daniela Berghahn provides a detailed and entertaining account of the film's artistic inspirations its production history and

the debates that surrounded it in the German and Turkish press Arguing that much of the media discourse on Turkish German identity politics detracted from Akin's remarkable artistic achievement Berghahn instead situates *Head On* in the critical contexts of global art cinema and transnational melodrama This comparative approach excavates new layers of meaning and offers highly original insights into Akin's landmark film [Fatih Akin's Cinema and the New Sound of Europe](#) Berna Gueneli,2019-01-09 In *Fatih Akin's Cinema and the New Sound of Europe* Berna Gueneli explores the transnational works of acclaimed Turkish German filmmaker and auteur Fatih Akin The first minority director in Germany to receive numerous national and international awards Akin makes films that are informed by Europe's past provide cinematic imaginations about its present and future and engage with public discourses on minorities and migration in Europe through his treatment and representation of a diverse multiethnic and multilingual European citizenry Through detailed analyses of some of Akin's key works In July *Head On* and *The Edge of Heaven* among others Gueneli identifies Akin's unique stylistic use of multivalent sonic and visual components and multinational characters She argues that the soundscapes of Akin's films including music and multiple languages dialects and accents create an aesthetic of heterogeneity that envisions an expanded and integrated Europe and highlights the political nature of Akin's decisions regarding casting settings and audio At a time when belonging and identity in Europe is complicated by questions of race ethnicity religion and citizenship Gueneli demonstrates how Akin's aesthetics intersect with politics to reshape notions of Europe European cinema and cinematic history [Aguirre, the Wrath of God](#) Eric Ames,2017-10-12 Eric Ames draws on original archival research to provide fresh perspectives on Werner Herzog's breakthrough 1972 film *Aguirre the Wrath of God* *Aguirre der Zorn Gottes* which portrays an expedition by Spanish conquistadors led by Aguirre played by Klaus Kinski to find the legendary city of El Dorado Ames explores how the film is remembered for its breathtaking visual style and narrative power but also for Herzog's tense behind the scenes relationship with star Kinski Did Herzog really direct him at gunpoint Did they plot each other's murder The legends begin here Ames reconstructs the film as an experiment in visualising the past from the viewpoint of the present *Aguirre* is not a history film in the narrow sense but it does engage a specific episode in the conquest of the New World and it explores that history in terms of vision Interweaving close analysis with extensive archival research Ames explores *Aguirre* as a seminal film about the madness and hopelessness of Western striving In addition as an appendix he offers for the first time a complete translation of an infamous secretly recorded argument between Herzog and Kinski on the set [Time Out Film Guide](#) John Pym,2004 This guide is a collection of engaging and provocative capsule reviews of films across the spectrum of cinema history from Russian silent movies to American comedies classic documentaries to Japanese anime and beyond

The British National Bibliography Arthur James Wells,2004 **Film Review** ,2006 **English Filming, English Writing** Jefferson Hunter,2010-04-05 Jefferson Hunter examines English films and television dramas as they relate to English culture in the 20th century He traces themes such as the influence of U S crime drama on English film and film

adaptations of literary works as they appear in screen work from the 1930s to the present A Canterbury Tale and the documentary Listen to Britain are analyzed in the context of village pageants and other wartime explorations of Englishness at risk English crime dramas are set against the writings of George Orwell while a famous line from Noel Coward leads to a discussion of music and image in works like Brief Encounter and Look Back in Anger Screen adaptation is also broached in analyses of the 1985 BBC version of Dickens s Bleak House and Merchant Ivory s The Remains of the Day The BFI Companion to the Western British Film Institute,1988 **The BFI Companion to Horror** British Film Institute,1996 A handbook of horror cinema Subject Guide to Books in Print ,1975 **The Spectator** ,2011

Decoding **Far From Heaven Bfi Film Classics**: Revealing the Captivating Potential of Verbal Expression

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