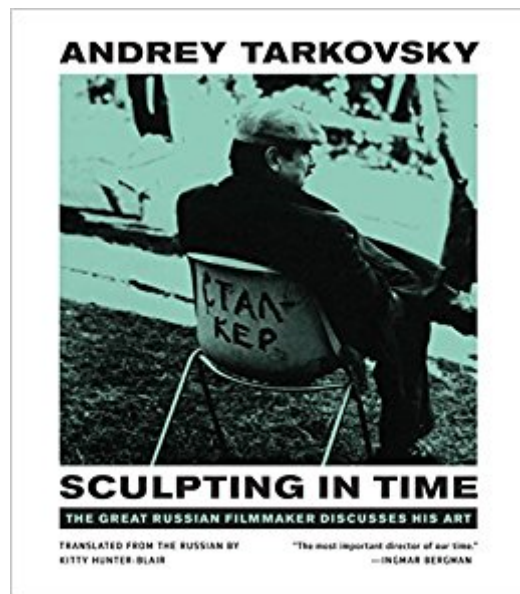




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Sculpting In Time: Tarkovsky The Great Russian Filmmaker Discusses His Art



Synopsis

Andrey Tarkovsky, the genius of modern Russian cinema—hailed by Ingmar Bergman as "the most important director of our time"—died an exile in Paris in December 1986. In *Sculpting in Time*, he has left his artistic testament, a remarkable revelation of both his life and work. Since *Ivan's Childhood* won the Golden Lion at the Venice Film Festival in 1962, the visionary quality and totally original and haunting imagery of Tarkovsky's films have captivated serious movie audiences all over the world, who see in his work a continuation of the great literary traditions of nineteenth-century Russia. Many critics have tried to interpret his intensely personal vision, but he himself always remained inaccessible. In *Sculpting in Time*, Tarkovsky sets down his thoughts and his memories, revealing for the first time the original inspirations for his extraordinary films—*Ivan's Childhood*, *Andrey Rublyov*, *Solaris*, *The Mirror*, *Stalker*, *Nostalgia*, and *The Sacrifice*. He discusses their history and his methods of work, he explores the many problems of visual creativity, and he sets forth the deeply autobiographical content of part of his oeuvre—most fascinatingly in *The Mirror* and *Nostalgia*. The closing chapter on *The Sacrifice*, dictated in the last weeks of Tarkovsky's life, makes the book essential reading for those who already know or who are just discovering his magnificent work.

Book Information

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Customer Reviews

"If *Sculpting in Time* could be distilled to a single message, it would be this: Content and conscience must come before technique—for any artist in any art form." (Los Angeles Times Book Review) "Learning the language of cinema in Tarkovsky's films and in this stunning memoir, we

reacquaint ourselves with art's function: in the author's words, 'to turn and loosen the human soul.'" (Paste Magazine)

In *Sculpting in Time*, Andrey Tarkovsky has left his artistic testament, a remarkable revelation of both his life and work. He sets down his thoughts and his memories, revealing for the first time the original inspirations for his extraordinary films.

This book arrived exactly as described in the item description. Other sellers need to take note. This seller gave a simple and straightforward description of the book which was spot on! I'm very impressed and will be keeping an eye on this seller's other items. I would definitely buy again with confidence from this seller! I must say that this book is everything I was hoping for and more. I have recently discovered and watched all of Tarkovsky's movies. Now I want to uncover all I can about this filmmaker and his work. I am thoroughly enjoying this book!

Any Tarkovsky fan or a fan of film in general should have this book! Tarkovsky, a master of film, provides insight to his craft and his particular works in this book. Also, included are some beautiful, high quality images from scenes in his films. Some master directors have not shared their knowledge and wisdom of the medium, as accessibly as Tarkovsky has in this book. So, I feel lucky that we got this book out of Tarkovsky because of how much it let's us learn about him and his art. I ordered the paperback edition, and it was not damaged in shipping, despite minimal packaging. So, you can rest relatively easily in regards to shipping for this awesome book.

Fantastic book, directors/filmmakers can learn a lot but this is an advanced work, the reader definitely should have knowledge and experience applying basic(basic does not mean simple!) filmmaking/screenwriting/directing technique, etc, before delving into this, as he uses many basic and advanced concepts to jump off and contrast to.

This book is theory driven, and reads like a Romantic philosophy regarding the sublime nature of film and humanity. It is also inspired by mail the filmmaker received asking him to elaborate on his approach to film making. There is no shot-by-shot breakdown as I had hoped, but the broad strokes are interesting still.

Sculpting in Time is a treatise on Tarkovsky's overall philosophy of film-making. If you appreciate

film art, then this is a book you would want to read. It is not an overview of his films but discusses film and art in general terms from someone who has given considerable thought to the potential of film as art. I highly recommend it for those interested in film art but would not recommend it for those who see film as purely escapist entertainment. Tarkovsky is one of the few to seriously consider the subject and this is a master work on film as art.

"Sculpting in Time" is truly an amazing work of art in its own right. Certainly filmmakers have written books about their artistic styles in the past. Philosophers have written elaborately on the subject of aesthetics as a whole in the past as well. And yet "Sculpting in Time" offers those with aesthetic interests something truly unique. It should be forewarned that Tarkovsky, like Ingmar Bergman, was heavily interested in aesthetic philosophy. In fact Tarkovsky's ideas regarding art borderline the metaphysical (as this book is often used in higher level philosophy classes), and yet - through the tone in which the book is written - "Sculpting in Time" manages to appeal to the average Tarkovsky or cinema studies fan in such a way that no other aesthetics book has managed. Tarkovsky's self-written "Sculpting in Time" is an amazing supplement which describes the brilliant filmmaker's use of filmic techniques but also goes a step further by explaining (at great length), why the filmmaker believes those techniques are significant. The value of his tried efforts to create a meaningful work of art directly relate to Tarkovsky's view of art as a whole. Tarkovsky's views of art are complex and yet are reiterated for the reader so simply they stand out in "Sculpting in Time" like a gem. For instance the underlying theme in Tarkovsky's writing is the idea of an "absolute truth" of art which can be derived a given piece of art. Without giving too much away, Tarkovsky's beliefs, as expressed in his chapter "Imprinted in Time" mostly, is simply that art done for the right reasons - containing some form of objective truth within it - serves to link us (subjective beings), with an "absolute." From that blooms Tarkovsky's entire creative aspect fans of his films know and love him for. I have to recommend this book to anyone interested in aesthetics, cinema studies, or Tarkovsky. I think this is a nice supplement to have when watching Tarkovsky films as well, so it might just serve to spark the interest in a philosophy buff to check out a few Tarkovsky films! Enjoy!

Amazing book. For anyone that loves tarkovsky and loves cinema. This is a must buy. Poetic writing. A beautiful window into the master of cinema Andrei Tarkovsky.

Helps to understand Tarkovsky movies a lot. For myself I found that the book works the best when I watch the movie and then read a chapter corresponding to it shortly afterwards. Takes time to

absorb and make yourself comfortable with Tarkovsky's vision, but mostly because writing is dense, every sentence or paragraph carries deep thoughts. Must read for anyone who likes Tarkovsky and great cinema.

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