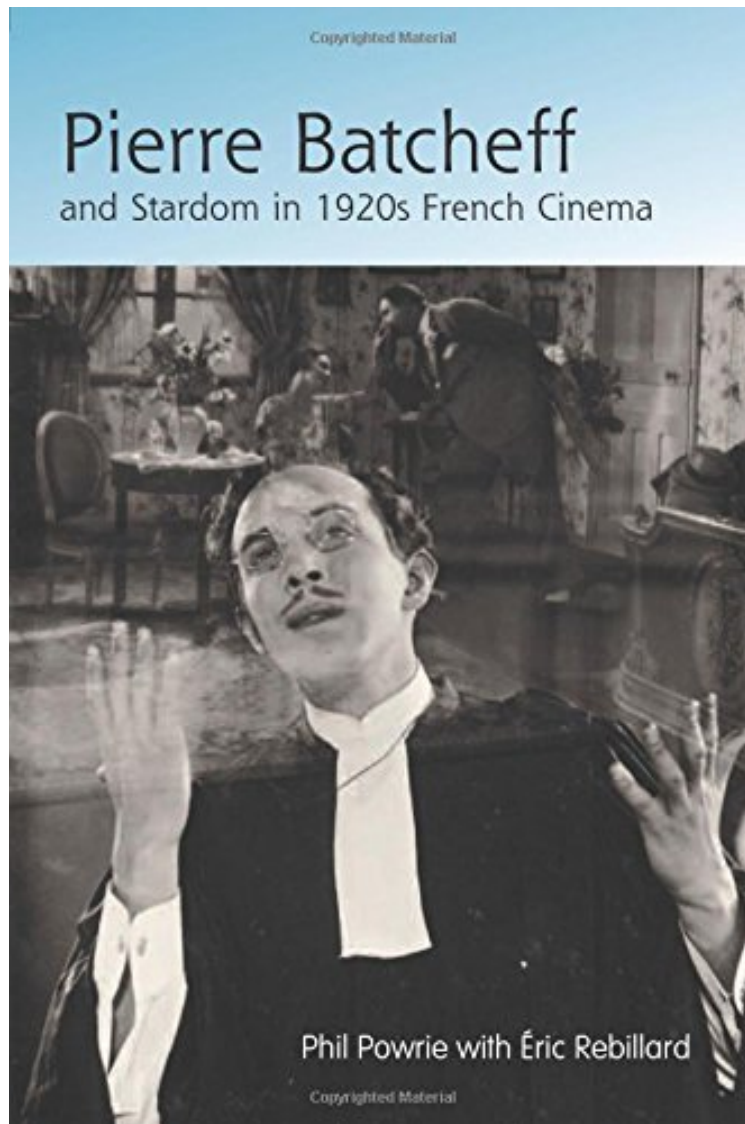


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Pierre Batcheff and Stardom in 1920s French Cinema

Phil Powrie, Eric Rebillard

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Phil Powrie, Eric Rebillard : Pierre Batcheff and Stardom in 1920s French Cinema before purchasing it in order to gauge whether or not it would be worth my time, and all praised Pierre Batcheff and Stardom in 1920s French Cinema:

This book is the first major study of a French silent cinema star. It focuses on Pierre Batcheff, a prominent popular cinema star in the 1920s, the French Valentino, best-known to modern audiences for his role as the protagonist of the

avant-garde film classic *Un chien andalou*. Unlike other stars, he was linked to intellectual circles, especially the Surrealists. The book places Batcheff in the context of 1920s popular cinema, with specific reference to male stars of the period. It analyses the tensions he exemplifies between the 'popular' and the 'intellectual' during the 1920s, as cinema - the subject of intense intellectual interest across Europe - was racked between commercialism and 'art'. A number of the major films are studied in detail: *Le Double amour* (Epstein, 1925), *Feu Mathias Pascal* (L'Herbier, 1925), *Education de prince* (Diamant-Berger, 1927), *Le Joueur d'checs* (Bernard, 1927), *La Sirène des tropiques* (Étivant and Nalpas, 1927), *Les Deux timides* (Clair, 1928), *Un chien andalou* (Buñuel, 1929)

Phil Powrie and Eric Rebillard's examination of the actor Pierre Batcheff opens up unique pathways into terrains embracing both the woefully overlooked - stars in the silent and early sound era of French cinema - and the justifiably well worn - the surrealist cinematic landmark *Un chien andalou* (1929)! Powrie and Rebillard have done important groundwork in establishing key issues with regard to stars, performance, and masculinity in the silent/early sound era, and their efforts should serve to provoke further explorations in this area. -- Vicki Callahan, University Of Wisconsin-Milwaukee French Studies Phil Powrie and Eric Rebillard's examination of the actor Pierre Batcheff opens up unique pathways into terrains embracing both the woefully overlooked - stars in the silent and early sound era of French cinema - and the justifiably well worn - the surrealist cinematic landmark *Un chien andalou* (1929)! Powrie and Rebillard have done important groundwork in establishing key issues with regard to stars, performance, and masculinity in the silent/early sound era, and their efforts should serve to provoke further explorations in this area. About the Author Phil Powrie is Dean of the Faculty of Arts and Human Sciences at the University of Surrey