



Abbas Kiarostami

Julian Rice



Abbas Kiarostami:

Abbas Kiarostami Mehrnaz Saeed-Vafa, Jonathan Rosenbaum, 2003 This penetrating study of the Iranian filmmaker Abbas Kiarostami's life and work engages a cross-cultural dialogue between Mehrnaz Saeed Vafa an Iranian filmmaker and Jonathan Rosenbaum a film critic both of whom have an intense interest in Kiarostami's work A pioneer in Iranian cinema and considered one of the most controversial and influential filmmakers alive Kiarostami has written or directed more than twenty films He gained notoriety in the West in the 1990s with the breakthrough films *Close Up* and *Through the Olive Trees* and became the first Iranian director to win the Palme d'Or at the Cannes Film Festival for *Taste of Cherry* He is also largely credited for his contributions to the Iranian New Wave Abbas Kiarostami is the first full-length English language study of his work A unique and resplendent collaboration featuring two distinct but complementing perspectives the book places Kiarostami and his films in a national context and provides American readers with valuable insights into Iranian culture Kiarostami's portrayal of women and politics and his influence on other filmmakers The Cinema of Abbas Kiarostami Alberto Elena, 2005 Abbas Kiarostami's films have taken their place alongside the masterworks of world cinema Respected cinema historian Alberto Elena using Iranian sources wherever possible has written a comprehensive and instructive overview of Kiarostami's work **Abbas Kiarostami** Monika Raesch, 2023-04-21 The cinephile community knows Abbas Kiarostami 1940-2016 as one of the most important filmmakers of the previous decades This volume illustrates why the Iranian filmmaker achieved critical acclaim around the globe and details his many contributions to the art of filmmaking Kiarostami began his illustrious career in his native Iran in the 1970s although European and American audiences did not begin to take notice until he released his 1987 feature *Where's the Friend's House* His films defy established conventions placing audiences as active viewers who must make decisions about actions and characters while watching the narratives unfold He asks viewers to question the genre construct *Close Up* and challenges them to determine how to watch and imagine a narrative *Ten and Shirin* In recognition for his approach to the craft Kiarostami was awarded many honors during his lifetime including the top prize at the Cannes Film Festival in 1997 for *Taste of Cherry* In Abbas Kiarostami Interviews editor Monika Raesch collects eighteen interviews several translated into English for the first time lectures and other materials that span Kiarostami's career in the film industry In addition to exploring his expertise the texts provide insight into his life philosophy This volume offers a well-rounded picture of the filmmaker through his conversations with journalists film scholars critics students and audience members Abbas Kiarostami's Cinema of Life Julian Rice, 2020-09-11 Standing apart from celebrated Iranian ideals of war and martyrdom revolutionary filmmaker Abbas Kiarostami was known as a man who praised life and celebrated it in all his works Creating films for more than 40 years during times of unending war and political turmoil Kiarostami promoted the Sufi tradition of seeing God as part of nature and the pre-Islamic Zoroastrian ideal of environmental protection Kiarostami's self-image as a citizen of the world his renunciation of war and his concern for the

future of nature cement his importance within the art form of poetic cinema Addressing Kiarostami s illumination of humanity s self destructive tendencies author Julian Rice presents a detailed analysis of twelve individual films from Homework 1989 to Like Someone in Love 2012 Departing from concerns of spectatorship or film in general Rice s book portrays the human and spiritual core of Kiarostami Connected to all other humans and to the earth we all inhabit Kiarostami s vision remains a powerful message for film scholars and peaceful people everywhere [Abbas Kiarostami](#) Abbas Kiarostami, *Abbas Kiarostami* Mehrnaz Saeed-Vafa,Jonathan Rosenbaum,2018-03-01 Before his death in 2016 Abbas Kiarostami wrote or directed more than thirty films in a career that mirrored Iranian cinema s rise as an international force His 1997 feature Taste of Cherry made him the first Iranian filmmaker to win the Palme d Or at Cannes Critics polls continue to place Close Up 1990 and Through the Olive Trees 1994 among the masterpieces of world cinema Yet Kiarostami s naturalistic impulses and winding complexity made him one of the most divisive if influential filmmakers of his time In this expanded second edition award winning Iranian filmmaker Mehrnaz Saeed Vafa and film critic Jonathan Rosenbaum renew their illuminating cross cultural dialogue on Kiarostami s work The pair chart the filmmaker s late in life turn toward art galleries museums still photography and installations They also bring their distinct but complementary perspectives to a new conversation on the experimental film Shirin Finally Rosenbaum offers an essay on watching Kiarostami at home while Saeed Vafa conducts a deeply personal interview with the director on his career and his final feature Like Someone in Love

Abbas Kiarostami and Film-Philosophy Mathew Abbott,2016-10-27 A deflationary anti theoretical film philosophy through the cinema of Abbas KiarostamiMathew Abbott presents a powerful new film philosophy through the cinema of Iranian director Abbas Kiarostami Mathew Abbott argues that Kiarostamis films carry out cinematic thinking they do not just illustrate pre existing philosophical ideas but do real philosophical work Crossing the divide between analytic and continental philosophy he draws on Ludwig Wittgenstein Stanley Cavell John McDowell Alice Crary NoAl Carroll Giorgio Agamben and Martin Heidegger bringing out the thinking at work in Kiarostamis most recent films Taste of Cherry The Wind Will Carry Us ABC Africa Ten Five Shirin Certified Copy and Like Someone in Love [Urban and Visual Culture in Contemporary Iran](#) Pedram Dibazar,2020-12-10 In Urban and Visual Culture in Contemporary Iran Pedram Dibazar argues that everyday life in Iran is a rich domain of social existence and cultural production Regular patterns of day to day practice in Iran are imbued with forms of expressivity that are unmarked and inconspicuous but have remarkable critical value for a cultural study of contemporary society Blended into the rhythms of everyday life are nonconformist modes of presence subtle in their visibility and non confrontational in their resistance to the established societal norms and structures This volume is about such everyday tactics and creativity as lived in space visualised in cultural forms and communicated through media Through its analysis of familiar everyday experiences Urban and Visual Culture in Contemporary Iran covers a wide range of ordinary practices such as walking driving shopping and doing or watching sports and spatial conditions such as streets cars rooftops

shopping centres and stadiums It also explores a variety of cultural formations including film photography architecture literature visual arts television and digital media This book offers new ways of thinking about visual and urban cultures by highlighting a politics of everyday life that is conditioned on concerns over visibility and presence *Abbas Kiarostami* Abbas Kiarostami,2005 **Cinematic Lessons from Abbas Kiarostami** Mahmoud Reza Sani,2018-08-18 What if you could take a Master Class from a Master of Cinema In a new book Mah moud Reza Sani takes us inside such a class He allows us to sit in on the beginning days of a workshop taught by critically acclaimed and award winning direc tor Abbas Kiarostami Taste of Cherry Cer ti fied Copy Like Some one in Love In Feb ru ary 2012 Abbas Kiarostami trav eled to Spain to receive the Ibn Arabi tro phy for a life time of artistic achievements It was decided at that time that he would hold a 10 day film maker workshop for 35 students who had traveled from all over the world in eager anticipation to attend this once in a lifetime event We join Kiarostami in class as he con verses with the stu dents and author We lis ten as Kiarostami rem i niscences about some of his past expe ri ences and offers insight into his cin e matic style We learn as he advises the stu dents on how to shape their sto ries and find their voice not only in the world of film but also in their lives The book also includes the fore word Lessons of Refusal writ ten by famed French Screen writer Jean Claude Car ri re Dis creet Charm of the Bour geoisie Belle du Jour **Abbas Kiarostami** ,2013 10 Geoff Andrew,2021-03-25 The Iranian director Abbas Kiarostami burst onto the international film scene in the early 1990s and was widely regarded as one of the most distinctive and talented modern day directors His major features including Through the Olive Trees 1994 Taste of Cherry 1997 and The Wind Will Carry Us 1999 are relatively modest in scale contemplative and humanist in tone In 2002 with 10 Kiarostami broke new ground fixing one or two digital cameras on a car s dashboard to film ten conversations between the driver Mania Akbari and her various passengers The results are astonishing though formally rigorous even austere and documentary like in its style 10 succeeds both as emotionally affecting human drama and as a critical analysis of everyday life in modern Tehran In his study of the film Geoff Andrew considers 10 within the context of Kiarostami s career of Iranian cinema s renaissance and of international film culture Drawing on a number of detailed interviews he conducted with both Kiarostami and his lead actress Andrew sheds light on the unusual methods used in making the film on its political relevance and on its remarkably subtle aesthetic He also argues that 10 was an important turning point in the career of a film maker who was not only one of contemporary cinema s most accomplished practitioners but also one of its most radical experimentalists *Displaced Allegories* Negar Mottahedeh,2008-11-14 An analysis of post revolutionary Iranian cinema in relation to gender and nation Abbas Kiarostami ,2012 Women in the Cinemas of Iran and Turkey Gönül Dönmez-Colin,2019-07-19 This volume compares the cinemas of Iran and Turkey in terms of the presence and absence of women on both sides of the camera From a critical point of view it provides detailed readings of works by both male and female film makers emphasizing issues facing women s film making Presenting an overview of the modern histories of the two neighbouring countries the study traces

certain similarities and contrasts particularly in the reception adaption and representation of Western modernity and cinema This is followed by the exploration of the images of women on screen with attention to minority women investigating post traumatic cinema s approaches to women Islamic Revolution of 1979 in Iran and the 1980 coup d tat in Turkey and women s interpretations of post traumatic experiences Furthermore the representations of sexualities and LGBTI identities within cultural traditional and state imposed restrictions are also discussed Investigating border crossing in physical and metaphorical terms the research explores the hybridities in the artistic expressions of deterritorialized film makers negotiating loyalties to both vatan motherland and the adopted country This comprehensive analysis of the cinemas of Iran and Turkey based on extensive research fieldwork interviews and viewing of countless films is a key resource for students and scholars interested in film gender and cultural studies and the Middle East

The Structure of Complex Images

Robert B. Ray,2020-05-09 After over a century of existence the cinema still has its mysteries Why for example is the job we call movie stardom unlike any other in the world How do films provide so much unconcealed information that we fail to notice What makes it hard to define what counts as acting How do movies like Casablanca and Breathless store the film and world histories of their generations How can we reconcile auteurism s celebration of the movie director s authority with the camera s automatism Why have the last four decades of film criticism so often neglected such questions After beginning with an overview of film studies this book proposes a shift from predictable theoretical approaches to models that acknowledge the perplexities and mysteries of the movies Deriving methods from cinephilia Wittgenstein Richard Rorty Stanley Cavell Eleanor Duckworth V F Perkins and James Naremore Robert B Ray offers close readings that call attention to what we have missed in such classic films as La R gle du Jeu It Happened One Night It s a Wonderful Life Vertigo Holiday The Philadelphia Story Casablanca Breathless and Tickets

LESSONS WITH KIAROSTAMI. ABBAS. KIAROSTAMI,2024

Where Is Abbas Kiarostami? Hamid Dabashi,2025 When Abbas Kiarostami suddenly passed away in July 2016 he was already an iconic figure in world cinema and his reputation as a master filmmaker has only grown since In this book celebrated scholar Hamid Dabashi offers a new way of looking at Kiarostami s art world one that questions the very idea of film philosophy Dabashi s authoritative account of the philosophical resonances of Kiarostami s oeuvre offers an iconoclastic critique of the field s Eurocentrism and in vivid prose makes the case for a new method of appreciating the work of this essential figure The result is a provocative perspective on the totality of Kiarostami s legacy that with deep roots in Iranian aesthetic and Persian poetic and philosophical traditions overcomes film s provincial preoccupation with its Western heritage and charts a new path forward for film philosophy

Abbas Kiarostami,2000

Abbas Kiarostami and Iranian National Cinema Hossein

Xhosrowjah,2025-02-20 The films of Abbas Kiarostami 1940 2016 are at once ambiguous and singular challenging easy categorisation in national generic and formal terms In this insightful study Hossein Xhosrowjah provides an in depth exploration of Kiarostami s body of work considering how his filmmaking confronts questions of cinematic representation

identity and the myth of national unity Challenging prevailing auteurist readings of Kiarostami's work Hossein Khosrowjahi firmly anchors his filmmaking within the historical context of Iranian national cinema Through a close reading of key films including *Close Up* (1990) *Taste of Cherry* (1997) *The Wind Will Carry Us* (1999) and *10* (2002) he explores Kiarostami's radically anti-allegorical representational strategies He goes on to examine the national and global circulation of his films considering the role of censorship within Iran and the intersection of art politics and the complexities of creative freedom He traces the continuing emphasis on partiality and the singularity of representations of subjects time and location across Kiarostami's films arguing that it is through this intentional ambiguity that his cinema reshapes notions of nation and national identity challenges conventions and broadens the scope for cinematic expression

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