



amicilor filme din Albania, Italia sau Oceania. Primele pelicule le-a v?zut intr-un mic or??el de munte, la cinematograful cu program s?pt?m?nal, dar venirea in Bucure?ti i-a revelat filmul ca mai mult dec?t o istorie in imagini. Contactul cu Cinemateca l-a imersat intr-o lume nou?, iar regizorul care a produs o revolu?ie in viziunea lui despre film, ca ?i despre via??, este Michelangelo Antonioni: la mai bine de jum?tate de secol, „tetralogia alien?rii” o vede mai actual? ca niciodat?. Este un paradox faptul c? majoritatea filmelor „de art?” le-a v?zut in intunecatul deceniu ‘80, unde se f?cea coad? nu doar la p?ine, ci ?i la Cinematec?, la Muzeul Colec?iilor (unde i?i sucea g?tul dup? un st?lp), sau la Casa Studen?ilor. Iar faptul c? i?i incepe cartea cu anul 1984 se explic? prin profunda impresie pe care l?sat-o „Amadeus”, film realizat in acel an. Andi nu vorbe?te dec?t de filmele pe care le-a v?zut (vreo 1000 aici), despre care i?i prezint? impresiile strict subiective. Andi nu are nicio preten?ie c? aceast? carte ar fi vreo istorie a filmului sau c? el ar fi vreun critic de film; el a dorit s? imp?rt??easc? o bucurie ?i s? ofere o orientare prietenoas? cinefillor pe acest t?r?m cu at?tea forme de relief. ?i totu?i are ?i criterii obiective: validarea filmului la festivaluri; notorietatea regizorului; valoarea artistic? in contrast cu aspectele comerciale. Ne-a unit admira?ia pentru Fellini: a?a c? i-am oferit drept dar, pentru aceast? carte, r?spunsul marelui regizor la scrisoarea pe care i-am trimis-o la doar c?teva zile dup? Revolu?ie, intr-un plic pe care am scris numai „Federico Fellini – Roma”: de unde s? fi ?tiut atunci adresa exact?? Sunt ?i eu un entuziast... ca ?i Andi. Emil Bojin, un alt cinefil

Dsir Cordier - mild-mannered former librarian, put-upon husband, lover of boules - is losing his mind. Or is he? Happily tucked away in the Winterlight Home for the Elderly, Dsir is looking forward to a quiet retirement with the other forgetful residents, safe in the knowledge that no one knows he's faking his memory loss. And as if there weren't reasons enough to opt out of the modern world, it would be worth it just to see Rosa Rozendaal again - the love of Dsir's youth, the one who got away. But dementia isn't all fun and games. There's a former war criminal hiding out in the home: once-beautiful Rosa might be too far gone to return Dsir's ardour; and our hero soon begins to suspect he might not be the only one in Winterlight who's acting a part... A tender love story of demented minds and honourable hearts, and a razor-sharp satire of the indignities of old age and the callousness of caregiving, The Latecomer excoriates our society and asks: might we all be better off forgetting?

570.000 Belgische uitzendkrachten hebben nu eindelijk een boek Jobs, jobs, jobs: dat is waar het vandaag meer dan ooit om gaat. Minder bekend is dat jaarlijks 570.000 Belgen via de uitzendsector de weg vinden naar de arbeidsmarkt. Uitzendkrachten zijn aan de slag in zowat alle sectoren en in alle fases van een carrière, van de eerste job tot een bijverdienste na het pensioen. Dit is het eerste boek dat de uitzendsector langs alle kanten belicht. Hoog tijd nu we met z'n allen meer en langer zullen moeten werken. Aan de hand van verrassende getuigenissen en interessante weetjes schetst Aan het werk een indringend portret van een sector die flexibel werk mogelijk maakt en vaak een opstap betekent naar de arbeidsmarkt en een job.

O c?i?torie subiectiv? prin cinematografia mondial? de la sfâr?itul secolului XX ?i inceputul secolului XXI

De laatste liefde van mijn moeder, De helaasheid der dingen, Kaddisj voor een kut

Cartea mea cu filme. Europa

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Aan het werk. Een job als springplank (e-boek - ePub-formaat)

Developers looking to enhance Web and other applications with dynamic PDF document generation and/or manipulation will find this book unique in content and readability.

The Multilingual Screen is the first edited volume to offer a wide-ranging exploration of the place of multilingualism in cinema, investigating the ways in which linguistic difference and exchange have shaped, and continue to shape, the medium's history. Moving across a vast array of geographical, historical, and theoretical contexts-from Japanese colonial filmmaking to the French New Wave to contemporary artists' moving image-the essays collected here address the aesthetic, political, and industrial significance of multilingualism in film production and reception. In grouping these works together, The Multilingual Screen discerns and emphasizes the areas of study most crucial to forging a renewed understanding of the relationship between cinema and language diversity. In particular, it reassesses the methodologies and frameworks that have influenced the study of filmic multilingualism to propose that its force is also, and perhaps counterintuitively, a silent one. While most studies of the subject have explored linguistic difference as a largely audible phenomenon-manifested through polyglot dialogues, or through the translation of monolingual dialogues for international audiences-The Multilingual Screen traces some of its unheard histories, contributing to a new field of inquiry based on an attentiveness to multilingualism's work beyond the soundtrack.

Fiction. Translated from the Dutch by Susan Ridder. THE INSTITUTE is a beautifully written boarding school novel about a boy who is searching for his identity and a sense of security. It is both hilarious and moving, and paints a frank picture of the 1970s, when 'everything had to be tried out.' Otto Iking is an outsider, at home as well as at the boarding school for the blind, but he is also an observer. Otto looks at the world around him with an unpitying sense of humour.

He observes the other children as well as the carers and teachers, who aim to prepare their pupils for the able-bodied world which 'can be very tough.' He discovers his feelings for Sonia, a fellow student, and he makes plans for a rescue mission to liberate hostages in the notorious Moluccan hijacking case in Bovensmilde. But most of all, he wants to escape from the institution for the blind to a school for sighted children. Otto doesn't want sympathy. He can see a future:

working for the radio. In short, a novel about a boy with remarkable powers of observation.

De helaasheid der dingen / druk 59

De helaasheid der dingen

De helaasheid der dingen, De laatste liefde van mijn moeder, Kaddisj voor een kut / druk 1

The Routledge Companion to European Cinema

iText in Action

The Misfortunates