

1. Record Nr.	UNINA9910451270103321
Titolo	The couch and the silver screen : psychoanalytic reflections on European cinema // edited by Andrea Sabbadini
Pubbl/distr/stampa	Hove, East Sussex ; ; New York : , : Brunner-Routledge, , 2003
ISBN	0-203-01391-3 1-280-05991-5 1-135-44452-8
Descrizione fisica	1 online resource (xx, 258 pages)
Collana	New library of psychoanalysis ; ; 44
Altri autori (Persone)	SabbadiniAndrea
Disciplina	791.4375019
Soggetti	Mass Media Behavioral Disciplines and Activities Audiovisual Aids Communications Media Teaching Materials Educational Technology Information Science Technology Technology, Industry, and Agriculture Psychoanalytic Interpretation Motion Pictures Music, Dance, Drama & Film Film
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and indexes.
Nota di contenuto	part, Set and stage -- chapter INTRODUCTION / Andrea Sabbadini -- chapter 1 THE INNER AND OUTER WORLDS OF THE FILMMAKER'S TEMPORARY SOCIAL STRUCTURE / BERNARDO BERTOLUCCI FIONA SHAW -- chapter 2 One in the Eye from Sam: Samuel Beckett's Film (1964) and his contribution to our vision in theatre, cinema and psychoanalysis / Ian Christie Juliet Stevenson Helen Taylor Robinson -- part, Working through trauma -- chapter 3 Sons and fathers: a room of their own -- Nanni Moretti's The Son's Room (2001) / NANNI MORETTI

PAOLA GOLINELLI -- chapter 4 Witness and persecution in two short films: Miguel Sapochnik's *The Dreamer* (2001) and Lindy Heymann's *Kissing Buba* (2001) JED SEKOFF / Jed Sekoff -- chapter 5 A post-postmodern Walkyrie: psychoanalytic considerations on Tom Tykwer's *Run, Lola, Run* (1998) / Annegret Mahler-Bungers -- chapter 6 Thomas Vinterberg's *Festen* (1998): an attempt to avoid madness through denunciation / Liliana Pedrón de Martín -- chapter 7 István Szabó's *Sunshine* (1999): the cinematic representation of historical and familial trauma / Diana Diamond -- part, Horror perspectives -- chapter 8 NOTES ON THE RELEVANCE OF PSYCHOANALYTIC THEORY TO EURO-HORROR CINEMA / Steven Jay Schneider -- chapter 9 Dario Argento's *Phenomena* (1985): a psychoanalytic perspective on the 'horror film' genre and adolescent development / Donald Campbell -- chapter 10 Freedom through re-introjection: a Kleinian perspective on Dominik Moll's *Harry: He's Here to Help* (2000) / Candy Aubry -- chapter 11 Cinema, horror and the abominations of hell: Carl-Theodor Dreyer's *Vampyr* (1931) and Lucio Fulci's *The Beyond* (1981) / Michael Grant -- part, Documenting internal worlds -- chapter 12 Narratives and documentaries: an encounter with Michael Apter and his films / Michael Apter Helen Taylor Robinson -- chapter 13 THE CINEMATIC DREAM-WORK OF INGMAR BERGMAN'S *WILD STRAWBERRIES* (1957) / Elizabeth Cowie -- chapter 14 Film as an abreaction of totalitarianism: Vinko Bresan's *Marshal Tito's Spirit* (1999) LJILJANA FILIPOVIĆ / Ljiljana Filipovic' -- chapter 15 Documentary directors and their protagonists: a transferential / countertransferential relationship? Timna Rosenheimer's *Fortuna* (2000) and Michal Aviad's *Ever Shot Anyone?* (1995) / EMANUEL BERMAN TIMNA ROSENHEIMER -- chapter 16 FILMING PSYCHOANALYSIS: FEATURE OR DOCUMENTARY? Two contributions / Hugh Brody Michael Brearley.

---