

Twelve Masters: Film as art
Jak Şalom & (Guest lecturer: Hakkı Başgüney)
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Twelve masters: Film as art

Week 1

Introduction

Course description:

In this course, we aim to recover twelve master directors from twelve different countries and cultures. These directors are significant in the history of cinema because of the themes they developed in their movies as well as the novelties they brought to the form.

Angelopoulos, Eisenstein, Bergman, Bunuel, Ceylan, Fassbinder, Ford, Godard, Kurosawa, Loach, Ray and Visconti: all of them produced masterpieces of the film history and their production may be defined as turning points in the evolution of cinema as an artistic realm. We think that their works can be analyzed and identified from many perspectives as they are most relevant to define the main purposes of film as art.

Native place-making and universal, developed and underdeveloped, East and West, conventional and avant-garde, national and international, all of these dualities profoundly elaborated in human and social sciences will also be important for us to think about and discuss leading work of arts of these authors. Moreover, these masters are people who profoundly specialized in philosophical matters like the big adventure of the humankind in our planet, the conflicts of human inner world, the problems that individuals face in their society. In this course, we will try to contemplate about the topics treated by these masters.

Analyzing by showing scenes from some movies of these directors, like Ray, Kurosawa and Eisenstein who pictured their movies before shooting, like Ray and Ceylan who are also cinematographers, Fassbinder who focuses on topics in a very original way, Angelopoulos and Ceylan who are able to narrate the people of their countries to the sensitive audience, Godard and Visconti, Fassbinder and Ford or Bergman and Bunuel who came to the scene and produced masterpieces by adopting *totally different methods*.

Films as a work of art deserve certainly to be elaborated independently, but we believe that

they augment their values and the other works values when they are compared to other works from the realm of art and thought. Without any doubt, these directors are not only “best” and “most prized” and “successful” ones of the film history. Some of their movies are not from the great and successful movies of the cinema history. We believe however that they form an *oeuvre*. We certainly know, respect and love directors like Chaplin, Welles, Bertolucci or Yılmaz Güney, but we decided to select only one director from every important geography of the world cinema production, in the frame of twelve weeks.

The movies of the course exist in the Mithat Alam Film Center and you may watch them individually or in group. In course movies will be watched in their original languages with English or Turkish subtitles.

Sergei M. Eisenstein

Course description:

Eisenstein was a pioneer in the use of montage, a specific use of film editing. He and his contemporary, Lev Kuleshov, two of the earliest film theorists, argued that montage was the essence of the cinema. His articles and books—particularly *Film Form* and *The Film Sense*—explain the significance of montage in detail.

His writings and films have continued to have a major impact on subsequent filmmakers. Eisenstein believed that editing could be used for more than just expounding a scene or moment, through a "linkage" of related images. Eisenstein felt the "collision" of shots could be used to manipulate the emotions of the audience and create film metaphors. He believed that an idea should be derived from the juxtaposition of two independent shots, bringing an element of collage into film. He developed what he called "methods of montage": Metric, Rhythmic, Tonal, Overtonal, Intellectual.

Eisenstein taught film-making during his career at GIK where he wrote the curricula for the directors' course; his classroom illustrations are reproduced in Vladimir Nizhniĭ's *Lessons with Eisenstein*. Exercises and examples for students were based on rendering literature such as Honoré de Balzac's *Le Père Goriot*. Another hypothetical was the staging of the Haitian struggle for independence as depicted in Anatolii Vinogradov's *The Black Consul*, influenced as well by John Vandercook's *Black Majesty*.

Lessons from this scenario delved into the character of Jean-Jacques Dessalines, replaying his movements, actions, and the drama surrounding him. Further to the didactics of literary and dramatic content, Eisenstein taught the technicalities of directing, photography, and editing, while encouraging his students' development of individuality, expressiveness, and creativity. Eisenstein's pedagogy, like his films, were politically charged and contained quotes from Vladimir Lenin interwoven with his teaching.

In his initial films, Eisenstein did not use professional actors. His narratives eschewed individual characters and addressed broad social issues, especially class conflict. He used stock characters, and the roles were filled with untrained people from the appropriate classes; he avoided casting stars. Eisenstein's vision of communism brought him into conflict with officials in the ruling regime of Joseph Stalin. Like many Bolshevik artists, Eisenstein envisioned a new society which would subsidize artists totally, freeing them from the confines of bosses and budgets, leaving them absolutely free to create, but budgets and producers were as significant to the Soviet film industry as the rest of the world. Due to the fledgling war, the revolution-wracked and isolated new nation didn't have the resources to nationalize its film industry at first. When it did, limited resources—both monetary and equipment—required production controls as extensive as in the capitalist world.

Reading list:

Requested:

- <https://rosswolfe.files.wordpress.com/2015/03/sergei-eisenstein-film-form-essays-in-film-theory.pdf>
- <https://rosswolfe.files.wordpress.com/2015/03/sergei-eisenstein-film-sense.pdf>
- <http://sensesofcinema.com/2004/great-directors/eisenstein/>

Screening list:

Requested:

- Bronenosetz Potiomkine / Potemkin zırhlısı / 1925 /
<https://www.youtube.com/watch?v=b3Z-JqRsHGA>
- Oktiabr / Ekim / 1927 / <https://www.youtube.com/watch?v=k62eaN9-TLY>
- İvan Grozny I+II / Korkunç İvan I+II / 1944-46 /
<https://www.youtube.com/watch?v=kyGVNXC9yzo>
<https://www.youtube.com/watch?v=4RA9z3SfnSo>
- Alexander Nevsky / Aleksandr Nevski / 1938 /
<https://www.youtube.com/watch?v=mr3S6itLMTo>

John Ford

Course description:

Ingmar Bergman said of Ford, "the best director in the world".

Kurosawa: "I have respected John Ford from the beginning. Needless to say, I pay close attention to his productions, and I think I am influenced by them. "

Satyajit Ray: "A hallmark is never easy to describe, but the nearest description of Ford's would be a combination of strength and simplicity. The nearest equivalent I can think of is a musical one: middle-period Beethoven."

Jean Renoir, after seeing *The Informer*, he reportedly told George Seaton: "I learned so much today ... I learned how to not move my camera."

Orson Welles, when asked to name the directors who most appealed to him, he replied: "I like the old masters, by which I mean John Ford, John Ford and John Ford."

Ford had many distinctive stylistic 'trademarks' and a suite of thematic preoccupations and visual and aural motifs recurs throughout his work as a director. Film journalist Ephraim Katz summarized some of the keynote features of Ford's work in his Collins Film Encyclopedia entry:

Of all American directors, Ford probably had the clearest personal vision and the most consistent visual style. His ideas and his characters are, like many things branded "American", deceptively simple. His heroes may appear simply to be loners, outsiders to established society, who generally speak through action rather than words. But their conflict with society embodies larger themes in the American experience.

Ford's films, particularly the Westerns, express a deep aesthetic sensibility for the American past and the spirit of the frontier ... his compositions have a classic strength in which masses of people and their natural surroundings are beautifully juxtaposed, often in breathtaking long shots. The movement of men and horses in his Westerns has rarely been surpassed for regal serenity and evocative power. The musical score, often variations on folk themes, plays a more important part than dialogue in many Ford films.

Ford also championed the value and force of the group, as evidenced in his many military dramas ... (he) expressed a similar sentiment for camaraderie through his repeated use of certain actors in the lead and supporting roles ... he also felt an allegiance to places ...

Reading list :

Requested:

- John Ford, Revised and Enlarged edition (Movie Paperbacks) Paperback – June 28, 1978 by Peter Bogdanovich
- Print the Legend: The Life and Times of John Ford Paperback – March 31, 2015 by Scott Eyman

- <http://sensesofcinema.com/2002/great-directors/ford/>

Screening list:

Requested:

- The Informer / Muhbir / 1935 / <https://www.youtube.com/watch?v=TX5YSIxphz0>

- The Grapes of Wrath / Gazap üzümleri / 1940 /

<https://www.youtube.com/watch?v=QwXU-r19w4>

- How green was my valley / Vadim o kadar yeşildi ki / 1941 /

<https://www.youtube.com/watch?v=e-kE3CC2uDc>

- Sergeant Rutledge / Çavuş Rutledge / 1960

<http://www.westernkizilderilifilmizle.org/2015/12/masum-suclu-filmini-turkce-alt-yazli-izle.html>

- Cheyenne autumn / Cheyenne sonbaharı / 1964 / <http://www.upstreamis.pw/cheyenne-autumn-1964/>

- The Searchers / 1956 / <http://www.upstreamis.pw/the-searchers-1956/>

Akira Kurosawa

Course description:

Many celebrated directors have been influenced by Kurosawa and/or have expressed admiration for his work. The filmmakers cited below are grouped according to three categories: (a) those who, like Kurosawa himself, established international critical reputations in the 1950s and early 1960s; (b) the so-called "New Hollywood" directors, that is, American moviemakers who, for the most part, established their reputations in the early to mid-1970s; and (c) other Asian directors.

Ingmar Bergman called his own film *The Virgin Spring* "touristic, a lousy imitation of Kurosawa", and added, "At that time my admiration for the Japanese cinema was at its height. I was almost a samurai myself!"

Federico Fellini in an interview declared the director "the greatest living example of all that an author of the cinema should be"—despite admitting to having seen only one of his films, *Seven Samurai*.

Roman Polanski in 1965 cited Kurosawa as one of his three favorite filmmakers (with Fellini and Orson Welles), singling out *Seven Samurai*, *Throne of Blood* and *The Hidden Fortress* for praise.

Bernardo Bertolucci considered the Japanese master's influence to be seminal: "Kurosawa's movies and *La Dolce Vita* of Fellini are the things that pushed me, sucked me into being a film director."

Kurosawa's New Hollywood admirers have included Robert Altman, Francis Ford Coppola, Steven Spielberg, Martin Scorsese, George Lucas, and John Milius.

Robert Altman, when he first saw *Rashomon* (during the period when he worked regularly in television rather than feature films), was so impressed by its cinematographer's achievement of shooting several shots with the camera aimed directly at the sun—allegedly it was the first film in which this was done successfully—that he claims he was inspired the very next day to begin incorporating shots of the sun into his television work.

It was **Coppola** who said of Kurosawa, "One thing that distinguishes [him] is that he didn't make one masterpiece or two masterpieces. He made, you know, eight masterpieces." Both **Spielberg** and **Scorsese** have praised the older man's role as teacher and role model—as a sensei, to use the Japanese term.

Spielberg has declared, "I have learned more from him than from almost any other filmmaker on the face of the earth", while Scorsese remarked, "Let me say it simply: Akira Kurosawa was my master, and ... the master of so many other filmmakers over the years." As already noted above, several of these moviemakers were also instrumental in helping Kurosawa obtain financing for his late films: **Lucas** and Coppola served as co-producers on *Kagemusha*, while the Spielberg name, lent to the 1990 production, *Dreams*, helped bring that picture to fruition.

As the first Asian filmmaker to achieve international prominence, Kurosawa has naturally served as an inspiration for other Asian auteurs. Of Rashomon, the most famous director of India, **Satyajit Ray**, said: "The effect of the film on me [upon first seeing it in Calcutta in 1952] was electric. I saw it three times on consecutive days, and wondered each time if there was another film anywhere which gave such sustained and dazzling proof of a director's command over every aspect of film making." Other Asian admirers include the Japanese actor and director Takeshi Kitano, Hong Kong filmmaker John Woo and mainland Chinese director Zhang Yimou, who called Kurosawa "the quintessential Asian director".

Arguably the most celebrated Japanese filmmaker of all time, Akira Kurosawa had a career that spanned from the Second World War to the early nineties and that stands as a monument of artistic, entertainment, and personal achievement. His best-known films remain his samurai epics Seven Samurai and Yojimbo, but his intimate dramas, such as Ikiru and High and Low, are just as searing. The first serious phase of Kurosawa's career came during the postwar era, with Drunken Angel and Stray Dog, gritty dramas about people on the margins of society that featured the first notable appearances by Toshiro Mifune, the director's longtime leading man. Kurosawa would subsequently gain international fame with Rashomon, a breakthrough in nonlinear narrative and sumptuous visuals. Following a personal breakdown in the late sixties, Kurosawa rebounded by expanding his dark brand of humanism into new stylistic territory, with films such as Kagemusha and Ran, visionary, color, epic ruminations on modern man and nature.

Reading list:

Requested:

- <http://sensesofcinema.com/2002/great-directors/kurosawa/>
- Akira Kurosawa – Desenler, Pera Müzesi, İstanbul, 2009, Sayfa Sayısı: 117, ISBN: 978-975-9123-57-4

Screening list:

Requested:

- Akira Kurosawa - Composing Movement / <https://www.youtube.com/watch?v=doaQC-S8de8>
- Rashomon / Raşomon / 1950 / <https://www.youtube.com/watch?v=Xm0OqIC9kvQ>
- Shichinin no samurai / Yedi Silahşörler / 1954 / <http://unutulmazfilmler.co/seven-samurai.html#izle> (part 1)
- <http://unutulmazfilmler.co/seven-samurai-k2-sgplus.html#izle> (part 2)
- Ikiru / Yaşamak / 1952 / <http://www.upstreamis.pw/ikiru-1952/>
- Derusu Uzāra / Dersu Uzala / 1975

Satyajit Ray

Course description:

Ray's work has been described as full of humanism and universality, and of a deceptive simplicity with deep underlying complexity. The Japanese director Akira Kurosawa said, "Not to have seen the cinema of Ray means existing in the world without seeing the sun or the moon." But his detractors find his films glacially slow, moving like a "majestic snail." Some find his humanism simple-minded, and his work anti-modern; they criticize him for lacking the new modes of expression or experimentation found in works of Ray's contemporaries, such as Jean-Luc Godard. As Stanley Kauffman wrote, some critics believe that Ray assumes that viewers "can be interested in a film that simply dwells in its characters, rather than one that imposes dramatic patterns on their lives." Ray said he could do nothing about the slow pace. Kurosawa defended him by saying that Ray's films were not slow, "His work can be described as flowing composedly, like a big river".

Critics have often compared Ray to artists in the cinema and other media, such as Chekhov, Renoir, De Sica, Hawks or Mozart. The writer V. S. Naipaul compared a scene in *Shatranj Ki Khiladi* (The Chess Players) to a Shakespearean play; he wrote, "only three hundred words are spoken but goodness! – terrific things happen." Even critics who did not like the aesthetics of Ray's films generally acknowledged his ability to encompass a whole culture with all its nuances. Ray's obituary in *The Independent* included the question, "Who else can compete?"

Praising his contribution to the world of cinema, Martin Scorsese mentions: " His work is in the company of that of living contemporaries like Ingmar Bergman, Akira Kurosawa and Federico Fellini."

Political ideologues took issue with Ray's work. In a public debate during the 1960s, Ray and the Marxist filmmaker Mrinal Sen engaged in an argument. Sen criticised him for casting a matinee idol such as Uttam Kumar, whom he considered a compromise. Ray said that Sen only attacked "easy targets", i.e. the Bengali middle-classes. However Ray himself has made movies on Bengali middle class in films like *Pratidwandi* and *Jana Aranya* set during the period of the naxalite movement in Bengal. Advocates of socialism said that Ray was not "committed" to the cause of the nation's downtrodden classes; some critics accused him of glorifying poverty in *Pather Panchali* and *Ashani Sanket* (Distant Thunder) through lyricism and aesthetics. They said he provided no solution to conflicts in the stories, and was unable to overcome his bourgeois background. During the naxalite movements in the 1970s, agitators once came close to causing physical harm to his son, Sandip. Early in 1980, Ray was criticized by an Indian M.P. and former actress Nargis Dutt, who accused Ray of "exporting poverty." She wanted him to make films to represent "Modern India."

Reading list:

Requested:

<http://sensesofcinema.com/2002/great-directors/ray/>

http://www.satyajitray.org/about_ray/ray_on_ray.htm

Screening list:

Requested:

Pather Panchali / Yol türküsü / 1955 / <http://www.veoh.com/watch/v6251662ThG4aHng>

Jalsaghar / Müzik salonu / 1958 / <http://www.dailymotion.com/video/x2f1uat>

Aparajito / Yenilmeyen / 1957 / <https://www.youtube.com/watch?v=Dn1yrEKxqQI>

Apur Sansar / Apu'nun dünyası / 1959 / http://www.dailymotion.com/video/x119yn6_the-world-of-apu-1959-pt-1_creation

http://www.dailymotion.com/video/x11dj24_the-world-of-apu-1959-pt-2_creation

Luchino Visconti

Course description:

Luchino Visconti is one of the leading directors of the neorealism. The Italian neorealism (Italian: Neorealismo), also known as the Golden Age of Italian Cinema, is a national film movement characterized by stories set amongst the poor and the working class, filmed on location, frequently using non-professional actors. Italian neorealism films mostly contend with the difficult economic and moral conditions of post-World War II Italy, representing changes in the Italian psyche and conditions of everyday life, including poverty, oppression, injustice, and desperation.

Italian neorealism came about as World War II ended and Benito Mussolini's government fell, causing the Italian film industry to lose its centre. Neorealism was a sign of cultural change and social progress in Italy. Its films presented contemporary stories and ideas and were often shot in streets as the Cinecittà film studios had been damaged significantly during the war.

The neorealist style was developed by a circle of film critics that revolved around the magazine Cinema, including Luchino Visconti, Gianni Puccini, Cesare Zavattini, Giuseppe De Santis and Pietro Ingrao. Largely prevented from writing about politics (the editor-in-chief of the magazine was Vittorio Mussolini, son of Benito Mussolini), the critics attacked the Telefoni Bianchi films that dominated the industry at the time. As a counter to the popular mainstream films, some critics felt that Italian cinema should turn to the realist writers from the turn of the 20th century.

Luchino Visconti was born into a prominent noble family in Milan, one of seven children of Giuseppe Visconti di Modrone, Duke of Grazzano Visconti and Count of Lonate Pozzolo, and his wife Carla (née Erba, heiress to Erba Pharmaceuticals). He was formally known as Count don Luchino Visconti di Modrone, and his family is a branch of the House of Visconti. In his early years, he was exposed to art, music and theatre: he studied cello with the Italian cellist and composer Lorenzo de Paolis (1890–1965) and met the composer Giacomo Puccini, the conductor Arturo Toscanini and the writer Gabriele D'Annunzio.

During World War II, Visconti joined the Italian Communist Party.

He began his filmmaking career as an assistant director on Jean Renoir's Toni (1935) and Partie de campagne (1936), thanks to the intercession of their common friend, Coco Chanel. After a short tour of the United States, where he visited Hollywood, he returned to Italy to be Renoir's assistant again, this time for La Tosca (1939), a production that was interrupted and later completed by German director Karl Koch because of World War II.

Together with Roberto Rossellini, Visconti joined the salotto of Vittorio Mussolini (the son of Benito, who was then the national arbitrator for cinema and other arts). Here he presumably

also met Federico Fellini. With Gianni Puccini, Antonio Pietrangeli and Giuseppe De Santis, he wrote the screenplay for his first film as director: *Ossessione* (*Obsession*, 1943), the first neorealist movie and an unofficial adaptation of the novel *The Postman Always Rings Twice*.

In 1948, he wrote and directed *La terra trema* (*The Earth Trembles*), based on the novel *I Malavoglia* by Giovanni Verga. In the book by Silvia Iannello, *Le immagini e le parole dei Malavoglia*, the author selects some passages of the Verga novel, adds original comments and Acitrezza's photographic images, and devotes a chapter to the origins, remarks and frames taken from the movie.

Visconti continued working throughout the 1950s, although he veered away from the neorealist path with his 1954 film, *Senso*, shot in colour. Based on the novella by Camillo Boito, it is set in Austrian-occupied Venice in 1866. In this film, Visconti combines realism and romanticism as a way to break away from neorealism. However, as one biographer notes, "Visconti without neorealism is like Lang without expressionism and Eisenstein without formalism". He describes the film as the "most Viscontian" of all Visconti's films. Visconti returned to neorealism once more with *Rocco e i suoi fratelli* (*Rocco and His Brothers*, 1960), the story of Southern Italians who migrate to Milan hoping to find financial stability.

Throughout the 1960s, Visconti's films became more personal. *Il Gattopardo* (*The Leopard*, 1963), is based on Lampedusa's novel of the same name about the decline of the Sicilian aristocracy at the time of the Risorgimento. It starred American actor Burt Lancaster in the role of Prince Don Fabrizio. This film was distributed in America and Britain by Twentieth-Century Fox, which deleted important scenes. Visconti repudiated the Twentieth-Century Fox version.

It was not until *The Damned* (1969) that Visconti received a nomination for an Academy Award, for "Best Screenplay". The film, one of Visconti's best-known works, concerns a German industrialist's family which slowly begins to disintegrate during the Nazi consolidation of power at the 30s. Its decadence and lavish beauty are characteristic of Visconti's aesthetic.

Visconti's final film was *The Innocent* (1976), in which he returns to his recurring interest in infidelity and betrayal.

Reading list:

Requested:

- Bacon, Henry. *Visconti: explorations of beauty and decay* / Henry Bacon. Cambridge ; New York: Cambridge University Press, 1998.
- Brunette, P. "Writing for Visconti." [interview with Suso Cecchi D'Amico]. *Sight & Sound* v. 56 (Winter 1986-1987) p. 53-5
- Korte, Walter F., Jr. "Marxism and Formalism in the Films of Luchino Visconti." *Cinema Journal*, 11:1 (1971:Fall) p.3

Screening list:

Requested:

- Il Gattopardo / Leopar / 1963 / http://www.dailymotion.com/video/x3w7fv9_luchino-visconti-il-gattopardo-le-guepard-the-leopard-1963-avec-alain-delon-claudia-cardinale-et-bur_shortfilms (italyanca)
- Rocco e i suoi fratelli / Rocco ve kardeşleri / 1960 / <http://www.politikfilm.net/filmler/731-rocco-ve-kardesleri-rocco-e-i-suoi-fratelli-1960-filmi-izle.html>
- La Terra Trema / Yer Sarsılıyor / <https://www.youtube.com/watch?v=Vv-WVLTzrl> (italyanca)
http://www.dailymotion.com/video/xzw22d_the-earth-trembles-1948-pt-1_creation (english subtitles)
http://www.dailymotion.com/video/xzx58a_the-earth-trembles-1948-pt-2_creation
http://www.dailymotion.com/video/xzten1_the-earth-trembles-1948-pt-3_creation
- Senso / Senso / <http://www.veoh.com/watch/v90733544aQp8aDsb>
- Morte a Venezia / Venedik'te ölüm / <http://www.politikfilm.net/filmler/364-venedikte-olum-morte-a-venezia-1971-filmi-izle.html>
- Ludwig / Tanrıların alacakaranlığı
- Gruppo di famiglia in un interno / <https://www.youtube.com/watch?v=azWnBgUac2U>

Ken Loach

Course description:

In May 2010, Loach told Tom Lamont in an interview about the three films that have influenced him most: Vittorio De Sica's *Bicycle Thieves* (1948), Miloš Forman's *Loves of a Blonde* (1965) and Gillo Pontecorvo's *The Battle of Algiers* (1966). De Sica's film had a particularly profound effect on Loach. He noted *"It made me realise that cinema could be about ordinary people and their dilemmas. It wasn't a film about stars, or riches or absurd adventures."*

Many of Loach's films include a large amount of traditional dialect, such as the Yorkshire dialect in *Kes* and in *The Price of Coal*, the Cockney dialect in *Up the Junction*, the Glaswegian dialect in *My Name is Joe*, the dialect of Greenock (in Scotland) in *Sweet Sixteen*, and a variety of accents in *Riff Raff*. Many of these films have been subtitled when shown in other English-speaking countries. When asked about this in an interview with *Cineaste*, Loach replied: *If you ask people to speak differently, you lose more than the voice. Everything about them changes. If I asked you not to speak with an American accent, your whole personality would change. That's how you are. My hunch is that it's better to use subtitles than not, even if that limits the films to an art-house circuit.*

Loach was amongst the first British directors to use swearing in his films. Mary Whitehouse complained about swearing in *Cathy Come Home* and *Up The Junction*, the 1969 film *The Big Flame* was an early (possibly first) instance of the word *shit* on the BBC, and the certificate to *Kes* caused some debate owing to the profanity, but these films have relatively few swear words compared to his later work. In particular, the film *Sweet Sixteen* was awarded an 18 certificate on the basis of the very large amount of swearing, despite the lack of serious violence or sexual content, which led Loach to encourage under-18s to break the law to see the film.

Throughout his career, some of Loach's films have been shelved for political reasons. In a 2011 interview with *The Guardian* newspaper he said: *"It makes you angry, not on your own behalf, but on behalf of the people whose voices weren't allowed to be heard. When you had trade unions, ordinary people, rank and file, never been on television, never been interviewed, and they're not allowed to be heard, that's scandalous. And you see it over and over again. I mean, we heard very little from the kids in the riots. You hear some people being inarticulate in a hood, but very few people were actually allowed to speak".* In the same interview his focus on working people's lives is explained thus: *"I think the underlying factors regarding the riots are plain for anyone with eyes to see ... It seems to me any economic structure that could give young people a future has been destroyed. Traditionally young people would be drawn into the world of work, and into groups of adults who would send the boys for a left handed screwdriver, or a pot of elbow grease, and so they'd be sent up in that way, but they would also learn about responsibilities, and learn a trade, and be defined by their skills. Well, they destroyed that. Thatcher destroyed that. She consciously destroyed the workforces in places like the railways, for example, and the mines, and the steelworks ... so*

that transition from adolescence to adulthood was destroyed, consciously, and knowingly."

He argues that working people's struggles are inherently dramatic: "*They live life very vividly, and the stakes are very high if you don't have a lot of money to cushion your life. Also, because they're the front line of what we came to call the class war. Either through being workers without work, or through being exploited where they were working. And I guess for a political reason, because we felt, and I still think, that if there is to be change, it will come from below. It won't come from people who have a lot to lose, it will come from people who will have everything to gain.*"

A member of the Labour Party from the early 1960s, Loach left in the mid-1990s. In November 2004, he was elected to the national council of the Respect Coalition. He stood for election to the European Parliament on a Respect mandate. Since then he has broken with Respect.

Reading list:

Requested:

- <http://sensesofcinema.com/2003/great-directors/loach/>
- <https://www.theguardian.com/film/2016/oct/15/ken-laoch-film-i-daniel-blake-kes-cathy-come-home-interview-simon-hattenstone>

Screening list:

Requested:

- Land and freedom / Vatan ve özgürlük / 1995 / <http://www.filmcuk.org/ulke-ve-ozgurluk-land-and-freedom-1995-turkce-dublaj.html> (part 1)
- The Wind That Shakes the Barley / Özgürlük rüzgârı / 2006 / <http://unutulmazfilmler.co/the-wind-that-shakes-the-barley-ozgurluk-ruzgari-k1-sgplus.html#izle> (part 1)
<http://unutulmazfilmler.co/the-wind-that-shakes-the-barley-ozgurluk-ruzgari-k2-sgplus.html#izle> (part 2)
- Carla's Song / Carla'nın şarkısı / 1996 / <http://www.politikfilm.net/filmler/509-carlanin-sarkisi-carlas-song-filmi-izle.html>
- It's a Free World... / Özgür dünya / 2007 / <https://www.youtube.com/watch?v=qqx-Z5uD28w>
- Looking for Eric / Eric'i ararken / 2009 / https://www.youtube.com/watch?v=ZhhICt_ScoU
- Route Irish / Tehlikeli yol / 2010 /

Luis Buñuel

Course description:

When Luis Buñuel died at age 83, his obituary in the New York Times called him "an iconoclast, moralist, and revolutionary who was a leader of avant-garde surrealism in his youth and a dominant international movie director half a century later". His first picture—made in the silent era—was called "the most famous short film ever made" by critic Roger Ebert, and his last film—made 48 years later—won him Best Director awards from the National Board of Review and the National Society of Film Critics. Writer Octavio Paz called Buñuel's work "the marriage of the film image to the poetic image, creating a new reality...scandalous and subversive".

Often associated with the surrealist movement of the 1920s, Buñuel created films from the 1920s through the 1970s. His work spans two continents, three languages, and nearly every film genre, including experimental film, documentary, melodrama, satire, musical, erotica, comedy, romance, costume dramas, fantasy, crime film, adventure, and western. Despite this variety, filmmaker John Huston believed that, regardless of genre, a Buñuel film is so distinctive as to be instantly recognizable, or, as Ingmar Bergman put it, "Buñuel nearly always made Buñuel films".

Six of Buñuel's films are included in Sight & Sound's 2012 critics' poll of the top 250 films of all time. Fifteen of his films are included in the They Shoot Pictures, Don't They? list of the 1,000 greatest films of all time, which is tied with John Ford for second most, and he ranks number 14 on their list of the top 250 directors.

Reading list:

Requested:

- <http://www.rogerebert.com/reviews/great-movie-un-chien-andalou-1928>
- <http://sensesofcinema.com/2005/great-directors/bunuel/>
- <http://www.haberveriyorum.net/haber/burjuvazinin-gizli-cekiciligi>

Screening list:

Requested:

- Un Chien andalou ve L'Age d'Or (16'+60') / Endülüslü Köpek+Altın Çağ / 1929 & 1930
<https://www.youtube.com/watch?v=BIKYF07Y4kA>
https://www.youtube.com/watch?v=aC5J_-A3hyw

- Los Olvidados / Unutulmuşlar / The Forgotten (aka The Young and the Damned) / 1950

<https://vimeo.com/57837968>

<http://www.veoh.com/watch/v28615713pyfbqSDk>

- Viridiana / Viridiana / 1961 /

<http://my.mail.ru/bk/izbiz/video/myvideo/1078.html?time=0&from=videoplayer>

- Tristana / Tristana / 1970 / <http://www.veoh.com/watch/v20635181qXRp69Wn>
(İspanyolca)

- Le Charme discret de la Bourgeoisie / Burjuvazinin gizemli çekiciliği / 1972

<https://vimeo.com/62877837> (Türkçe alty.)

Jean-Luc Godard

Course description:

Jean-Luc Godard'ın sinemasının ne olduğunu değil ne olmadığını söylemekle başlamalı. Bu sinema gerçekçi değildir, anlatıcı değildir (siyasal söylemi bile). Şiirseldir. Bütün başkaldırıları gibi. Alçakgönüllü bir şair değildir Godard. Okuyucusundan (filmlerinin okunması'ndan söz ediyorum) çaba bekler, bilgiyle destekli bir ilgi bekler. Kendisi de ilgilidir çok şeye, en başından beri. Önce edebiyatla. Beğendiği yazarlara göndermeler yapar sürekli (Edebiyatı bildiğini göstermeyi sever). Sonra sinemayla. Yıllarca başkalarının filmlerini değerlendirmiştir sinema dergilerinde. Başka sinema yazarlarının görmediklerini, daha doğrusu anlamadıklarını ileri sürdüğü şeyleri kendisi keşfeder. Filmlerinde edebiyatla sürekli ilintiler, bağlar kurar. Hatta her türlü yazıyla. İzleyicilerine dünyanın belleğinin yazıyla bize ulaştığını ısrarla anımsatır. Soğukkanlı değildir Godard. Yeni Dalga sinemasını birlikte yaptığı arkadaşlarından farklı olarak kızgın biridir. Hepimize kızar, kendisi kadar akıllı değiliz diye. Her türlü konuyu işler filmlerinde. Görüntüye gelemeyecek hiçbir şey yoktur. Filmleri çok izlenmez ama sinemaya çağ atlattığı için günümüzün sinemacıları haklı olarak kendisine çok şey borçlu olduklarını söylerler. Bir Godard'dan önceki sinema vardı, bir de Godard'dan sonraki var.

Jean-Luc Godard (born 3 December 1930) is a French-Swiss film director, screenwriter and film critic. He is often identified with the 1960s French film movement La Nouvelle Vague, or "New Wave".

Like his New Wave contemporaries, Godard criticized mainstream French cinema's "Tradition of Quality", which "emphasized craft over innovation, privileged established directors over new directors, and preferred the great works of the past to experimentation." To challenge this tradition, he and like-minded critics started to make their own films. Many of Godard's films challenge the conventions of traditional Hollywood in addition to French cinema. He is often considered the most radical French filmmaker of the 1960s and 1970s; his approach in film conventions, politics and philosophies made him arguably the most influential director of the French New Wave. Along with showing knowledge of film history

through homages and references, several of his films expressed his political views; he was an avid reader of existential and Marxist philosophy.

Since the New Wave, his politics have been much less radical and his recent films are about representation and human conflict from a humanist, and a Marxist perspective.

In a 2002 Sight & Sound poll, Godard ranked third in the critics' top-ten directors of all time (which was put together by assembling the directors of the individual films for which the critics voted). He is said to have "*created one of the largest bodies of critical analysis of any filmmaker since the mid-twentieth century.*" He and his work have been central to narrative theory and have "*challenged both commercial narrative cinema norms and film criticism's vocabulary.*" In 2010, Godard was awarded an Academy Honorary Award, but did not attend the award ceremony. Godard's films have inspired many directors including Martin Scorsese, Quentin Tarantino, Steven Soderbergh, D. A. Pennebaker, Robert Altman, Jim Jarmusch, Wong Kar-wai, Wim Wenders, Bernardo Bertolucci, and Pier Paolo Pasolini.

Reading list:

Requested:

- <https://www.theguardian.com/film/filmblog/2011/jul/13/jean-luc-godard-10-best-films>
- <http://www.rogerebert.com/rogers-journal/on-jean-luc-godard>
- <http://www.filmcomment.com/article/jean-luc-godard-interview-nouvelle-vague-histoires-du-cinema-helas-pour-moi/>

Screening list :

Requested:

- A bout de souffle / Serseri Aşıklar / 1959 / <http://unutulmazfilmler.co/breathless--bout-de-souffle-serseri-asiklar.html#izle> (ilk bölüm)
<http://unutulmazfilmler.co/breathless--bout-de-souffle-serseri-asiklar-k2-sgplus.html#izle> (ikinci bölüm)
- Le Mepris / Küçümseme / 1963 / <http://unutulmazfilmler.co/le-mepris-contempt-k1-sgplus.html#izle> (ilk bölüm)
<http://unutulmazfilmler.co/le-mepris-contempt-k2-sgplus.html#izle> (ikinci bölüm)
- Pierrot-le-Fou / Çılgın Pierrot / 1965 / <http://unutulmazfilmler.co/pierrot-le-fou-cilgin-pierrot.html#izle> (ilk bölüm)
<http://unutulmazfilmler.co/pierrot-le-fou-cilgin-pierrot-k2-sgplus.html#izle> (ikinci bölüm)
- Histoire(s) du cinema / Sinema tarihi veya öyküleri / 1988

- La chinoise / Çinli kiz / 1967 / <http://www.direkhdfilmizle.com/2008-ve-onesi-yapimlar-romantik-komedi/71937-cinli-kiz-la-chinoise-izle-1967-turkce-altyazili/>
- Week-end / Haftasonu / 1967 / <http://www.film--izle.com/filmizle/haftasonu-week-end-1967-full-hd-turkce-dublaj-izle/>

Rainer Werner Fassbinder

Course description:

Rainer Werner Fassbinder (31 May 1945 – 10 June 1982) was a German film director, screenwriter, and actor. He is one of the most important figures in the New German Cinema. He maintained a frenetic pace in filmmaking. In a professional career that lasted less than fifteen years, he completed forty feature length films; two television film series; three short films; four video productions; twenty-four stage plays and four radio plays; and thirty-six acting roles in his own and others' films. He also worked as an actor (film and theater), author, cameraman, composer, designer, editor, producer and theater manager.

Underlying Fassbinder's work was a desire to provoke and disturb. His phenomenal creative energy, when working, coexisted with a wild, self-destructive libertinism that earned him a reputation as the enfant terrible of the New German Cinema, as well as being its central figure. He had tortured personal relationships with the actors and technicians around him who formed a surrogate family. However, his pictures demonstrate his deep sensitivity to social outsiders and his hatred of institutionalized violence. He ruthlessly attacked both German bourgeois society and the larger limitations of humanity.

Fassbinder died on 10 June 1982 at the age of 37 from a lethal cocktail of cocaine and barbiturates. His death has often been cited as the event that ended the New German Cinema movement.

Starting at age 21, Fassbinder made over forty films and TV dramas in fifteen years, along with directing numerous plays for the theatre. These films were largely written or adapted for the screen by Fassbinder. He was also art director on most of the early films, editor or co-editor on many of them (often credited as Franz Walsh, though the spelling varies), and he acted in nineteen of his own films as well as for other directors. He wrote fourteen plays, created new versions of six classical plays, and directed or co-directed twenty-five stage plays. He wrote and directed four radio plays and wrote song lyrics. In addition, he wrote thirty-three screenplays and collaborated with other screenwriters on thirteen more. On top of this, he occasionally performed many other roles such as cinematographer and producer on a small number of them. Working with a regular ensemble of actors and technicians, he was able to complete films ahead of schedule and often under budget and thus compete successfully for government subsidies. He worked fast, typically omitting rehearsals and going with the first take.

There are three distinct phases to Fassbinder's career. His first ten movies (1969–1971) were an extension of his work in the theater, shot usually with a static camera and with deliberately unnaturalistic dialogue.

The second phase brought him international attention, with films modeled, to ironic effect, on the melodramas Douglas Sirk made in Hollywood in the 1950s. In these films, Fassbinder explored how deep-rooted prejudices about race, sex, sexual orientation, politics and class

are inherent in society, while also tackling his trademark subject of the everyday fascism of family life and friendship.

The final films, from around 1977 until his death, were more varied, with international actors sometimes used and the stock company disbanded (although the casts of some films were still filled with Fassbinder regulars). He became increasingly more idiosyncratic in terms of plot, form and subject matter in movies like *The Marriage of Maria Braun* (1979), *The Third Generation* (1979) and *Querelle* (1982). He also articulated his themes in the bourgeois milieu with his trilogy about women in post-fascist Germany: *The Marriage of Maria Braun* (1979), *The Angst of Veronica Voss* and *Lola*.

"I would like to build a house with my films," Fassbinder once remarked. "Some are the cellars, others the walls, still others the windows. But I hope in the end it will be a house."

Reading list:

Requested:

<http://sensesofcinema.com/2002/great-directors/fassbinder/>

Screening list:

Requested:

• Angst essen Seele auf / Korku ruhları kemirir / <http://unutulmazfilmler.co/ali-fear-eats-the-soul-korku-ruhu-kemirir.html#izle>

<https://www.youtube.com/watch?v=WOlhXI4KyXQ>

• Die Bitteren Tränen der Petra von Kant / Petra von Kant'ın acı gözyaşları / 1972

<https://www.youtube.com/watch?v=Kc8Ssqy6nbU>

• Die Ehe der Maria Braun / Maria Braun'in evliliği / 1979 / <http://filmmi.com/izle/the-marriage-of-maria-braun-die-ehe-der-maria-braun--maria-braunun-evlilik-1979/turkce-altyazili-tek-parca-hd/okru-1>

Theo Angelopoulos

Course description:

Angelopoulos Yunanistan'a bakar hep. Daha doğrusu Yunan insanına, onun devindiği ortama, isterseniz "tarih" diyelim buna, bakar. Mutlu bakışlar değildir bunlar, acılı, günümüzde hâlâ tarih olanı, içindeki insanı anlamaya çalışan bir bakıştır bu. Anlamak zor olduğundan da, uzun bakar. Gürültüler düşünmeyi aksatmasın diye de sessiz, suskun bakar çoğunlukla.

"Niye bu ülke?", "Niye bu ülkenin insanları?" diye içinden gelen, bastıramadığı sorular vardır hep, filmlerinde. Asıl "Niye bu ülkede bunlar oldu?", "Niye bu ülkede bu insanlar bunları yaptı?"dır aslında sorduğu kendine. Yanıt alamadığı için de kendinden, bize, izleyicilerine sorar soruları. Bu yalnızlıklar ülkesi, yalnızlıkların doğurduğu kavgalar, savaşlar, hayaller, umutlar ülkesi niye böyle?

Tarihçi olmayan, böyle bir uzmanlık iddiasında bulunmayan, kendisi bu sözcüğü sahiplenmese de bir "yurttaş" sinemacı olan Angelopoulos, hem bir içerik sorguluyor, hem de belki de bilinçli olmayan ama derinden, çok derinden gelen bir estetik arayışla sinemanın en özgün, en kişisel, en ödünsüz yapıtlarını vererek, bizi hem daha duyarlı, hem daha akıllı olmaya çağırıyor.

Theodoros "Theo" Angelopoulos (27 April 1935 – 24 January 2012) was a Greek filmmaker, screenwriter and film producer.

An acclaimed and multi-awarded film director who dominated the Greek art film industry from 1975 on, Angelopoulos was one of the most influential and widely respected filmmakers in the world. He started making films in 1967. In the 1970s he made a series of political films about modern Greece.

Angelopoulos' work, described by Martin Scorsese as that of "a masterful filmmaker", is characterized by slightest movement, slightest change in distance, long takes, and complex yet carefully composed scenes; his cinematic method, as a result, is often described as "sweeping" and "hypnotic."

Angelopoulos quickly established a characteristic style, marked by slow, episodic and ambiguous narrative structures as well as long takes (The Travelling Players, for example, consists of only 80 shots in about four hours of film). These takes often include meticulously choreographed and complicated scenes involving many actors.

The sad state of contemporary Greece is built against Angelopoulos' poignant poetry of images. In *The Travelling Players*, Angelopoulos portrays a road narrative through the Grecian provinces, and reveals the fascism, the absence of democracy and national identity, at the face of the military junta.

In *Landscape in the Mist* the social-realist air merges into surrealism as the director takes his audience once again through misty towns and snowy wilderness. His lifelong tendency to amalgamate Greek myths and history into current political events was revealed once again in his oedipal drama *Trilogy: The Weeping Meadow*. He stood – along with the few representing the Greek cultural Renaissance in the second half of the 20th century – as a testimony to the elites of his nation who have constantly belittled their culture in lieu of insatiable consumerism which has redefined Greek modernity. His regular collaborators include the cinematographer Giorgos Arvanitis, the screenwriter Tonino Guerra and the composer Eleni Karaindrou. One of the recurring themes of his work is immigration, the flight from homeland and the return, as well as the history of 20th century Greece. Angelopoulos was considered by British film critics Derek Malcolm and David Thomson as one of the world's greatest directors.

While critics have speculated on how he developed his style, Angelopoulos made clear in one interview that "The only specific influences I acknowledge are Orson Welles for his use of plan-sequence and deep focus, and Mizoguchi, for his use of time and off-camera space."

Reading list:

Requested:

<http://sensesofcinema.com/2003/great-directors/angelopoulos/>

Screening list:

Requested:

- O Thiasos / Kumpanya / <http://www.politikfilm.net/filmler/466-kumpanya-o-thiasos-the-travelling-players-filmi-izle.html>
- Topio stin Omichli / Puslu manzaralar / <http://unutulmazfilmler.co/landscape-in-the-mist-topio-stin-omichli-puslu-manzaralar.html#izle>
<http://unutulmazfilmler.co/landscape-in-the-mist-topio-stin-omichli-puslu-manzaralar-k2-sokru.html#izle>
- Mia aioniotita kai mia mera / Sonsuzluk ve bir gün / <http://unutulmazfilmler.co/eternity-and-a-day-sonsuzluk-ve-bir-gun.html#izle>
<http://unutulmazfilmler.co/eternity-and-a-day-sonsuzluk-ve-bir-gun-k2-sgplus.html#izle>

- Trilogia I: To Livadi pou dakryzi Üçleme I: / Ağlayan çayır /
<http://www.politikfilm.net/filmler/453-aglayan-cayir-trilogia-to-livadi-pou-dakryzei-filmi-izle.html>
- O Melissokomos / Arıcı / 1986 / <http://www.politikfilm.net/filmler/373-arici-o-melissokomos-1986-filmi-izle.html>
- To Meteoro Vima tou Pelargou / Leyleğin tek ayak üstünde duruşu /1991 /
 1. <http://www.politikfilm.net/filmler/345-leylegin-geciken-adimi-to-meteoro-vima-tou-pelargou-1991-filmi-izle.html>
 2. <http://www.politikfilm.net/filmler/345-leylegin-geciken-adimi-to-meteoro-vima-tou-pelargou-1991-filmi-izle.html>
 3. <http://www.politikfilm.net/filmler/345-leylegin-geciken-adimi-to-meteoro-vima-tou-pelargou-1991-filmi-izle.html>
 4. <http://www.politikfilm.net/filmler/345-leylegin-geciken-adimi-to-meteoro-vima-tou-pelargou-1991-filmi-izle.html>

Ingmar Bergman

Course description:

Andrei Tarkovsky held Bergman in very high regard, noting him and Robert Bresson as his two favorite filmmakers, stating: "I am only interested in the views of two people: one is called Bresson and one called Bergman."

Francis Ford Coppola stated: "My all-time favorite because he embodies passion, emotion and has warmth."

Woody Allen referred to Bergman as "probably the greatest film artist, all things considered, since the invention of the motion picture camera".

Krzysztof Kieślowski stated: "This man is one of the few film directors — perhaps the only one in the world — to have said as much about human nature as Dostoyevsky or Camus."
Stanley Kubrick stated: "I believe Ingmar Bergman, Vittorio De Sica and Federico Fellini are the only three filmmakers in the world who are not just artistic opportunists. By this I mean they don't just sit and wait for a good story to come along and then make it. They have a point of view which is expressed over and over and over again in their films, and they themselves write or have original material written for them."

Martin Scorsese said: "I guess I'd put it like this: if you were alive in the '50s and the '60s and of a certain age, a teenager on your way to becoming an adult, and you wanted to make films, I don't see how you couldn't be influenced by Bergman. You would have had to make a conscious effort, and even then, the influence would have snuck through."

Steven Spielberg stated: "His love for the cinema almost gives me a guilty conscience."

Satyajit Ray stated: "It's Bergman whom I continue to be fascinated by. I think he's remarkable. I envy his stock company, because given actors like that one could do extraordinary things."

Woody Allen said: For me it was Wild Strawberries. Then The Seventh Seal and The Magician. That whole group of films that came out then told us that Bergman was a magical filmmaker. There had never been anything like it, this combination of intellectual artist and film technician. His technique was sensational.

Bergman's films usually deal with existential questions of mortality, loneliness, and religious faith. While these topics could seem cerebral, sexual desire found its way to the foreground of most of his films, whether the setting was a medieval plague (The Seventh Seal), upper-class family activity in early twentieth century Uppsala (Fanny and Alexander) or contemporary alienation (The Silence). His female characters are usually more in touch with their sexuality than the men, and unafraid to proclaim it, sometimes with breathtaking overttness (e.g., Cries and Whispers) as would define the work of "the conjurer," as Bergman

called himself in a 1960 Time Magazine cover story. In an interview with Playboy in 1964, he said: "The manifestation of sex is very important, and particularly to me, for above all, I don't want to make merely intellectual films. I want audiences to feel, to sense my films. This to me is much more important than their understanding them." Film, Bergman said, was his demanding mistress.

Reading list:

Requested:

<http://sensesofcinema.com/2002/great-directors/bergman/>

Screening list:

Requested:

- Tystnaden / Sessizlik / 1963 / <http://www.altyazilifilm.org/tystnaden-1963.html>
- Smultronstallet / Yaban çilekleri / 1957 <http://www.altyazilifilmizle.org/yaban-cilekleri-wild-strawberries-izle.html>
- Det Sjunde Inseglet / Yedinci mühür / 1957 / <http://unutulmazfilmler.co/the-seventh-seal-yedinci-muhur.html#izle> (ilk bölüm)
<http://unutulmazfilmler.co/the-seventh-seal-yedinci-muhur-k2-sgplus.html#izle> (ikinci bölüm)
- Persona / Persona / 1966 / <http://unutulmazfilmler.co/persona.html#izle>

Nuri Bilge Ceylan

Course description:

Nuri Bilge Ceylan, born in 1959 is a Turkish film director, photographer, screenwriter and actor. He was the winner of the Palme d'Or, the highest prize at the Cannes Film Festival, in 2014. He is married to filmmaker, photographer, and actress Ebru Ceylan, with whom he co-starred in *Climates* (2006).

Ceylan's love of photography started at the age of 15. While studying at Boğaziçi University in Istanbul, he participated in cinema and photography clubs and he took passport-style photos to make pocket money. After graduating from university with a bachelor of science degree in electrical engineering, he went to London and Kathmandu, Nepal, to decide what to do in life. Then he went back to Ankara, Turkey, to do military service. When he was in the army, he discovered that cinema would give shape to his life.

Ceylan's films deal with the estrangement of the individual, existentialism, the monotony of human lives, and the details of everyday life. He uses static shots and long takes, usually in natural settings, as well as play with sound, including the use of menacing silences. He is known for filming his protagonist from behind, which, in his view, leaves the audiences to speculate on the brooding emotions of characters whose faces are obscured. Until *Climates*, Ceylan's films are made on low budgets, with casts generally consisting of amateur actors, most of whom are family members (such as his mother and father).

Ceylan named his ten favorite films in the 2012 Sight & Sound Greatest Films Poll: Andrei Rublev (1966), *Au Hasard Balthazar* (1966), *L'Avventura* (1960), *L'Eclisse* (1962), *Late Spring* (1949), *A Man Escaped* (1956), *The Mirror* (1975), *Scenes from a Marriage* (1973), *Shame* (1968), and *Tokyo Story* (1953).

Reading list:

Requested:

- <http://www.nuribilgeceylan.com>
- <http://www.rogerebert.com/reviews/winter-sleep-2014>
- <http://www.rogerebert.com/reviews/once-upon-a-time-in-anatolia-2012>
- <https://www.theguardian.com/film/2014/nov/13/nuri-bilge-ceylan-winter-sleep-we-are-not-eating-sugar-in-life-all-the-time>

Screening list:

Requested:

- Bir zamanlar Anadolu'da / 2011 / <http://www.evrenselfilmler.net/uc-maymun-turkce-full-izle-three-monkeys-izle.html>

- İklimler / 2006 / <http://www.evrenselfilmler.net/iklimler-filmini-seyret.html>
- Uzak / 2002 / <http://www.vizyonfilmizle.com.tr/17040-uzak-filmi-izle.html>
(ilk bölüm)
<http://www.vizyonfilmizle.com.tr/17040-uzak-filmi-izle.html>
(ikinci bölüm)
- Kış uykusu / 2014 / <http://www.fullonlinefilmizle1.com/kis-uykusu-filmini-izle.html> (part 1)
<http://www.fullonlinefilmizle1.com/kis-uykusu-filmini-izle.html/2> (part 2)
<http://www.fullonlinefilmizle1.com/kis-uykusu-filmini-izle.html/3> (part 3)
<http://www.fullonlinefilmizle1.com/kis-uykusu-filmini-izle.html/4> (part 4)
<http://www.fullonlinefilmizle1.com/kis-uykusu-filmini-izle.html/5> (part 5)
- Üç maymun / 2008 / <http://www.evrenselfilmler.net/uc-maymun-turkce-full-izle-three-monkeys-izle.html>