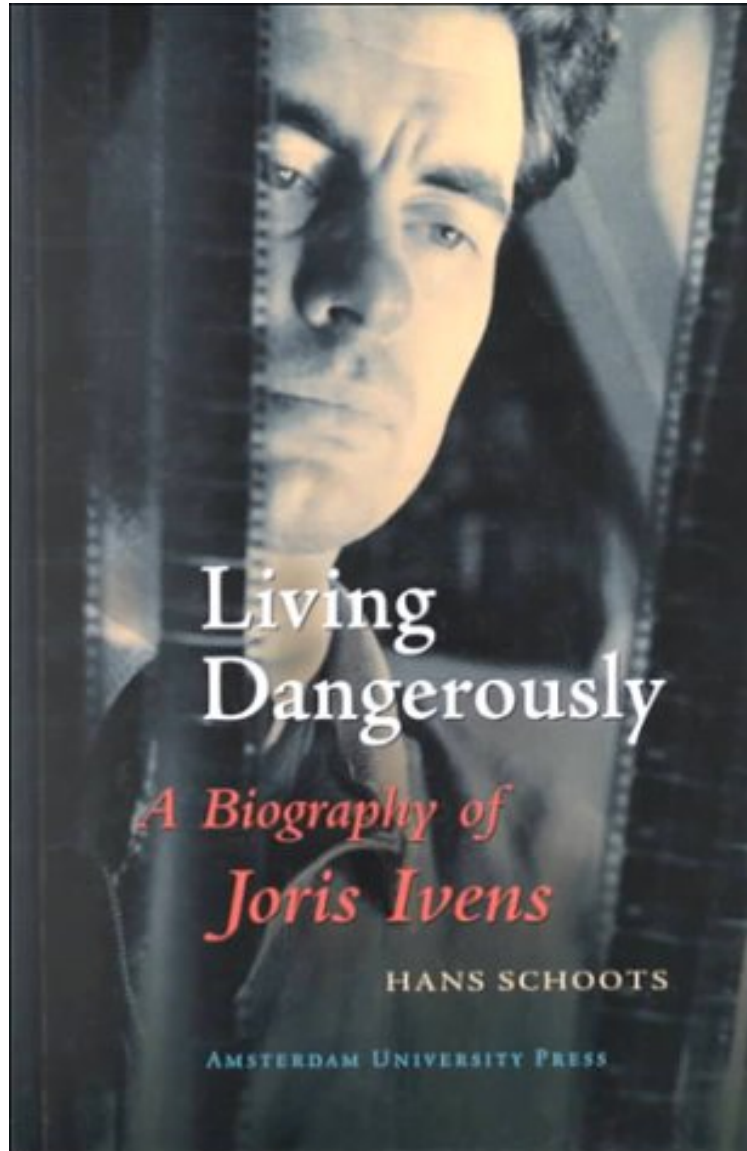


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Living Dangerously: A Biography of Joris Ivens (Film Culture in Transition)

Hans Schoots

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Hans Schoots : Living Dangerously: A Biography of Joris Ivens (Film Culture in Transition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Living Dangerously: A Biography of Joris Ivens (Film Culture in Transition):

3 of 5 people found the following review helpful. Fasts in order, repeated back by a reactionaryBy Captain

Scientist This has the life of Joris Ivens, that's true, and for lack of an alternative it's useful in outlining his struggle, life and films. But why hire a reactionary to write this book? Every bare fact is accompanied by a fussy bourgeois' nasty anti-communism, every breathless line about the outrages of young being dismissive of old ones (surely a pure communist problem), every groaning declarative hindsight where alas we know better than them people from the past, ugh. Badly written, politically toxic, informative on a base level.

The Dutch film maker Joris Ivens (1898-1989) was one of the founding fathers of documentary film. The career of this eternal traveller spanned over sixty years, from his first film in the twenties to his last, finished at the age of ninety. Among Ivens's friends and collaborators were leading filmmakers and actors like Eisenstein, Pudovkin, Dovzhenko, Chaplin, Milestone, Capra, Losey, Flaherty, Grierson, De Santis, the Taviani brothers, Signoret, Montand and Marker. In his early years Joris Ivens was a prominent figure in the international film avant-garde. From the thirties onwards he became, according to American film historian Robert Sklar, 'the most important political filmmaker of the decade, probably of the century'. His films on Soviet socialism, the Spanish Civil War, the Indonesian struggle for independence, the Vietnam-war and the Cuban and Chinese revolutions, make him a subject of controversy in any debate on the relationship between art and propaganda. Hans Schoots has based his biography on new research of Ivens's complete filmwork and of unknown production-documents, personal letters and diaries, found in many archives, such as Ivens's FBI-dossier and State Archives in Moscow and former Eastern-Berlin. Artistic and political milieus in Amsterdam, Berlin, Moscow, New York, Hollywood, Paris, Havana, Hanoi and Beijing provide the background of this fascinating life-story. This is the volume 11 in the Amsterdam University Press series Film Culture in Transition, edited by Thomas Elsaesser.

Language Notes Text: English (translation) Original Language: Dutch About the Author Hans Schoots is a freelance writer specialized in film and media.