

ANDREI TARKOVSKY

THE CHAMBER OF WISHES FOR
MORAL-INTELLECTUAL FREEDOM:
TARKOVSKY'S CINEMA,
A TROJAN HORSE IN THE FORMER
SOVIET UNION

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Book description

Tarkovsky is one of the most admired, analyzed and criticized film directors from the late 20th century to the present day. And this happens despite the fact that he directed only seven feature films: 5 produced by the former Soviet Union, another with the RAI and the last one as an exile. This remarkable achievement demanded a 360° biography to address the conception, production and distribution of each of his films, in the context of the political and cultural conditions in which his artistic vocation was born and developed. To achieve this, Llano has gathered almost all the interviews and articles given or published by Tarkovsky outside the former Soviet Union. This documentation has allowed him to complete, and in many cases criticize, the views and the image that the official or semi-official Soviet media poured out about Tarkovsky and his work. The artistic and intellectual aims of the artist who, from 1983 until his death, had to suffer exile, are scrutinized in this book in the context of the tradition of Soviet cinema as well as in the great Russian intellectual tradition. Tarkovsky's name is associated here with those of Pushkin, Gogol, Dostoyevsky, Tsvetaeva and, of course, with that of Arseni Tarkovsky, the filmmaker's father and his link with the cultural tradition of that country.

This is the Russian filmmaker's first cultural biography, narrated in a cinematographic, cultural and socio-political key, allowing the reader to understand and enjoy his films even more.

The book was originally published in Spain and has been endorsed by three editions (2003, 2006, 2017). It won The Círculo de Escritores Cinematográficos Award for the best critical contribution to cinema, 2003. A full illustrated edition of the book is available in a paper version by Mishkin Ediciones (Madrid, Spain), in Spanish (<https://mishkin-ed.es/>), with an Introduction by Spanish filmmaker Victor Erice and a text by Erland Josephson.

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The author

Rafael Llano (Madrid, 1962) is Professor of the Faculty of Mass Media at the Complutense University of Madrid (Spain). He teaches in the areas of Cultural Information and Criticism, and Journalistic Specialization in Science and Culture.

In addition to Andrei Tarkovsky, he has researched on the photography and cinema of American artist Paul Strand (*Paul Strand. In the Beginning There Was Manhattan*, 2009). The book won the PhotoEspaña National Prize for the best photography book that year. His work on the poet Federico García Lorca and the independent filmmaker Val del Omar (*The "duende"-image. García Lorca y Val del Omar*) won the 14th Gerardo Diego International Prize for Literary Research, 2014. He has also written two works on Picasso: *Picasso in front of Las Meninas by Velázquez* (2014) and *Picasso Scenographer* (2018). His doctoral dissertation was devoted to German Sociologist Max Weber (*Max Webers Kulturtheorie des Berufsmenschentums*, 1999). He has also published *The Mockery. Tolstoy, Weber and the civilization that Led to the Great War* (2015).

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