

(Read download) Cache (Hidden) (BFI Film Classics)

Cache (Hidden) (BFI Film Classics)

Catherine Wheatley

*audiobook / *ebooks / Download PDF / ePub / DOC*



CATHERINE WHEATLEY

 Download

 Read Online

#2011937 in Books British Film Institute / Palgrave Macmillan 2012-02-15 2012-02-14Original language:EnglishPDF # 1 7.38 x .25 x 5.351, .35 #File Name: 184457349496 pages | File size: 32.Mb

Catherine Wheatley : Cache (Hidden) (BFI Film Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised Cache (Hidden) (BFI Film Classics):

0 of 0 people found the following review helpful. One of the best in the seriesBy Elliot ShakespeareBFI Film Classics is a useful, if somewhat uneven, series that examines important films. Because the ambiguous ending of "Cache" has generated considerable discussion about who produced the surveillance videos and why, this volume is very welcome. Examining the movie scene by scene, it thouroughly analyzes all the possibilities.

Ever since its world premiere at the Cannes film festival in May 2005, audiences have been talking about Michael

Haneke's *Cach*. The film's enigmatic and multi-layered narrative leaves its viewers with many more questions than answers. The plot revolves around the mystery of who is sending a series of sinister videos and drawings to Georges Laurent (Daniel Auteuil), the presenter of a literary talkshow. As Georges becomes increasingly secretive, much to the distress of his wife Anne (Juliette Binoche), a culprit fails to surface. And even at the film's end, audiences are left struggling to make sense of what has gone before. This hasn't stopped people trying. As Catherine Wheatley examines, a wealth of critical writing surrounds *Cach*, with various explanations having been offered as to what the film is 'really' about. In an in-depth and illuminating account, Wheatley examines the key themes at the heart of the 'meaning' of *Cach*: the film as thriller; post-colonial bourgeois guilt; political accountability and lastly, reality, the media and its audiences, tracing these strands through the film by means of close readings of individual scenes and moments. Inspired by the director's claim that we might understand the film as a set of Russian dolls, each of which is complete in itself but together forms a whole in which layers of unseen depth are concealed, Wheatley avoids a single, unifying approach to understanding *Cach*. Instead, her detailed analysis of the film's shifting perspectives opens up the multiplicity of meanings that *Cach* contains, in order to understand its secrets. Ever since its world premiere at the Cannes film festival in May 2005, audiences have been talking about Michael Haneke's *Cach*. The film's enigmatic and multi-layered narrative leaves its viewers with many more questions than answers.

Wheatley's detailed analysis of its shifting perspectives opens up the multiplicity of meanings *Cach* contains, the better to understand its secrets.' -Sight Sound 'Wheatley avoids plumping for a single interpretation, instead teasing out the "multilayered thematic" of the elusive film. We end up no nearer to unriddling this "whodunit without a solution," but granted a deeper appreciation of its tantalising subtleties.' -Philip Kemp, Total Film" Wheatley's detailed analysis of its shifting perspectives opens up the multiplicity of meanings *Cach* contains, the better to understand its secrets.' -Sight Sound 'Wheatley avoids plumping for a single interpretation, instead teasing out the 'multilayered thematic' of the elusive film. We end up no nearer to unriddling this 'whodunit without a solution', but granted a deeper appreciation of its tantalising subtleties.' -Philip Kemp, Total Film

From the Back Cover Ever since its world premiere at the Cannes film festival in May 2005, audiences have been talking about Michael Haneke's *Cach*. The film's enigmatic and multi-layered narrative leaves its viewers with many more questions than answers. The plot revolves around the mystery of who is sending a series of sinister videos and drawings to Georges Laurent (Daniel Auteuil), the presenter of a literary talkshow. As Georges becomes increasingly secretive, much to the distress of his wife Anne (Juliette Binoche), a culprit fails to surface. And even at the film's end, audiences are left struggling to make sense of what has gone before. This hasn't stopped people trying. As Catherine Wheatley examines, a wealth of critical writing surrounds *Cach*, with various explanations having been offered as to what the film is 'really' about. In an in-depth and illuminating account, Wheatley examines the key themes at the heart of the 'meaning' of *Cach*: the film as thriller; post-colonial bourgeois guilt; political accountability and lastly, reality, the media and its audiences, tracing these strands through the film by means of close readings of individual scenes and moments. Inspired by the director's claim that we might understand the film as a set of Russian dolls, each of which is complete in itself but together forms a whole in which layers of unseen depth are concealed, Wheatley avoids a single, unifying approach to understanding *Cach*. Instead, her detailed analysis of the film's shifting perspectives opens up the multiplicity of meanings that *Cach* contains, in order to understand its secrets. Ever since its world premiere at the Cannes film festival in May 2005, audiences have been talking about Michael Haneke's *Cach*. The film's enigmatic and multi-layered narrative leaves its viewers with many more questions than answers.