



## A Companion to Robert Altman (Wiley Blackwell Companions to Film Directors)

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*A Companion to Robert Altman* presents myriad aspects of Altman's life, career, influence and historical context. This book features 23 essays from a range of experts in the field, providing extensive coverage of these aspects and dimensions of Altman's work.

- The most expansive and wide-ranging book yet published on Altman, providing a comprehensive account of Altman's complete career
- Provides discussion and analysis of generally neglected aspects of Altman's career, including the significance of his work in television and industrial film, the importance of collaboration, and the full range and import of his aesthetic innovations
- Includes essays by key scholars in "Altman studies", bringing together experts in the field, emerging scholars and writers from a broad range of fields
- Multi-disciplinary in design and draws on a range of approaches to Altman's work, being the first substantial publication to make use of the recently launched Robert Altman Archive at the University of Michigan
- Offers specific insights into particular aspects of film style and their application, industrial and aesthetic film and TV history, and particular areas such as the theorisation of space, place, authorship and gender

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## **Editorial Review**

From the Back Cover

*A Companion to Robert Altman* presents a wide selection of essays covering myriad perspectives on Altman's life, career, influence and historical context. As one of the key figures in post-World War II American cinema, Altman's work represents an important bridge between Hollywood and independent cinema, film and television, mainstream narrative and art cinema, the movies and a range of other art forms. This book features 23 essays from a wide variety of experts in the field covering many of these aspects and dimensions of Altman's work including his extraordinary deployment of various devices such as the zoom, multi-track sound recording and the long take, his iconoclastic critical reputation, and his representation of space and place. This volume is particularly significant for the ways in which it shifts focus to specific aspects of Altman's work that have been beyond the scope of previous studies including his work in industrial filmmaking and television, collaboration with actors and writers, and his influence on other filmmakers. It draws on a range of approaches to his work beyond the traditional parameters of auteurist film criticism, and represents the first truly extensive and expansive collection devoted to Altman's work.

About the Author

**Adrian Danks** is Director of Higher Degree Research in the School of Media and Communication, Royal Melbourne Institute of Technology (University). He is also co-curator of the Melbourne Cinémathèque and co-editor of *Senses of Cinema*. He has published widely on various subjects including found footage cinema, auteurism, cinephilia, rear-projection, the film-on-film, Iranian cinema, Australian cinema, film restoration and home movies in a range of books and journals.

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