



Luis Buñuel The Complete Films

By Bill Krohn, edited by Paul Duncan,
Taschen, 192pp, £9.99, ISBN 3822833754

"In retrospect, it was inevitable," observes Bill Krohn, "that Luis Buñuel... chose to devote his talents exclusively to making films." It was probably no less inevitable that Taschen, already

a dominant force in art books and erotica, should move into serious film studies. And if this volume, one of a series of single-director monographs under the overall editorship of Paul Duncan, is anything to go by, it's a move to be welcomed.

Krohn's text is concise but comprehensive, covering Buñuel's whole output, and is particularly valuable in sketching in the director's 'lost years' between *Las hurdes* in 1933 and the revival of his international profile with *Los olvidados* in 1950. During that period Buñuel produced, co-wrote and probably co-directed four commercial features in Spain, compiled footage for a pro-Republican documentary in Paris, scraped a living in Hollywood and New York, and doggedly wrestled with the ramshackle Mexican film industry until he could make the films he wanted to. No matter how unpromising the material, as Krohn shows, the characteristic Buñuelian style and obsessions still shone through.

Illustrations, as one would expect from Taschen, are lavish and well chosen: a canny mix of stills and production shots, plus some striking publicity posters. Buñuel's own spiky aphorisms feature on numerous pages. Attractively presented, and durably bound in flexi-covers, this is well worth its modest price. **Philip Kemp**