

Cinemas

Yingjin Zhang

The German Cinema Book Tim Bergfelder, Erica Carter, Deniz Göktürk, Claudia Sandberg, 2020-02-20 This comprehensively revised, updated and significantly extended edition introduces German film history from its beginnings to the present day, covering key periods and movements including early and silent cinema, Weimar cinema, Nazi cinema, the New German Cinema, the Berlin School, the cinema of migration, and moving images in the digital era. Contributions by leading international scholars are grouped into sections that focus on genre; stars; authorship; film production, distribution and exhibition; theory and politics, including women's and queer cinema; and transnational connections. Spotlight articles within each section offer key case studies, including of individual films that illuminate larger histories (Heimat, Downfall, The Lives of Others, The Edge of Heaven and many more); stars from Ossi Oswalda and Hans Albers, to Hanna Schygulla and Nina Hoss; directors including F.W. Murnau, Walter Ruttmann, Wim Wenders and Helke Sander; and film theorists including Siegfried Kracauer and Béla Balázs. The volume provides a methodological template for the study of a national cinema in a transnational horizon.

The Chinese Cinema Book Song Hwee Lim, Julian Ward, 2020-04-30 This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China, Hong Kong and Taiwan, as well as to diasporic and transnational Chinese film-making, from the beginnings of cinema to the present day. Chapters by leading international scholars are grouped in thematic sections addressing key historical periods, film movements, genres, stars and auteurs, and the industrial and technological contexts of cinema in Greater China.

Sugar, Spice, and Everything Nice Frances K. Gateward, Murray Pomerance, 2002 From the Wizard of Oz to Lolita, from the Heathers to the Spice Girls, images of girlhood have been projected on the silver screen in myriad ways. Whether a girl is taught that there is no place like home or is seeking adventure on her own terms, whether she is a seductress or a nerd, a babysitter or a murderer, films have depicted society's problematic expectations of girls together with the dreams, anxieties, and tensions experience by girls themselves. In examining the construction of girlhood from many angles, this collection of essays not only captures the richness of meaning behind girl films, but also explores the recent resurgence of youth-oriented cinema and the relationship of young female viewers to that medium. The twenty essays approach to the construction of girlhood from a variety of perspectives, including reception, production, star images, and textual analyses, while exploring such topics as star power, the Riot Grrrl movement, coming of age, and loss of innocence. Among the characters given special attention are those in Gidget, Crooklyn, Titanic, Freeway and Girls Town. Written for general and academic readers, this work offers a lively, unprecedented discussion of gender in youth-oriented films.

Contemporary Sino-French Cinemas Michelle E. Bloom, 2016-01-31 Transnational cinemas are eclipsing national cinemas in the contemporary world, and Sino-French films exemplify this phenomenon through the cinematic coupling of the Sinophone and the Francophone, linking France not just with the Chinese mainland but also with the rest of the Chinese-speaking world. Sinophone directors most often reach out to French cinema by referencing and adapting it. They set their films in Paris and metropolitan France, cast French actors, and sometimes use French dialogue, even when the directors themselves don't understand it. They tend to view France as mysterious, sexy, and sophisticated, just as the French see China and Taiwan as exotic. As Michelle E. Bloom makes clear, many films move past a simplistic opposition between East and West and beyond Orientalist and Occidental cross-cultural interplay. Bloom focuses on films that have appeared since 2000 such as Tsai Ming-liang's *What Time Is It There?*, Hou Hsiao-hsien's *Flight of the*

Red Balloon, and Dai Sijie's *Balzac and the Little Chinese Seamstress*. She views the work of these well-known directors through a Sino-French optic, applying the tropes of *métissage* (or biraciality), intertextuality, adaptation and remake, translation, and imitation to shed new light on their work. She also calls attention to important, lesser studied films: Taiwanese director Cheng Yu-chieh's *Yang Yang*, which depicts the up-and-coming Taiwanese star Sandrine Pinna as a mixed race beauty; and Emily Tang Xiaobai's debut film *Conjugation*, which contrasts Paris and post-Tiananmen Square Beijing, the one an incarnation of liberty, the other a place of entrapment. Bloom's insightful analysis also probes what such films reveal about their Taiwanese and Chinese creators. Scholars have long studied Sino-French literature, but this inaugural full-length work on Sino-French cinema maps uncharted territory, offering a paradigm for understanding other cross-cultural interminglings and tools to study transnational cinema and world cinema. The Sino-French, rich and multifaceted, linguistically, culturally, and ethnically, constitutes an important part of film studies, Francophone studies, Sinophone studies and myriad other fields. This is a must-read for students, scholars, and lovers of film.

Cinemas of the Black Diaspora Michael T. Martin, 1995 This is a study of the cinematic traditions and film practices in the black Diaspora. With contributions by film scholars, film critics, and film-makers from Europe, North America and the Third World, this diverse collection provides a critical reading of film-making in the black Diaspora that challenges the assumptions of colonialist and ethnocentrist discourses about Third World, Hollywood and European cinemas. *Cinemas of the Black Diaspora* examines the impact on film-making of Western culture, capitalist production and distribution methods, and colonialism and the continuing neo-colonial status of the people and countries in which film-making is practiced. Organized in three parts, the study first explores cinema in the black Diaspora along cultural and political lines, analyzing the works of a radical and aesthetically alternative cinema. The book proceeds to group black cinemas by geographical sites, including Africa, the Caribbean and South America, Europe, and North America, to provide global context for comparative and case study analyses. Finally, three important manifestoes document the political and economic concerns and counter-hegemonic institutional organizing efforts of black and Third World film-makers from the 1970s to the early 1990s. *Cinemas of the Black Diaspora* should serve as a valuable basic reference and research tool for the study of world cinema. While celebrating the diversity, innovativeness, and fecundity of film-making in different regions of the world, this important collection also explicates the historical importance of film-making as a cultural form and political practice.

The Many Cinemas of Michael Curtiz R. Barton Palmer, Murray Pomerance, 2018-07-02 Hollywood—*Casablanca*, *Yankee Doodle Dandy*, *The Sea Hawk*, *White Christmas*, and *Mildred Pierce*, to name only a few. The most prolific and consistently successful Hollywood generalist with an all-embracing interest in different forms of narrative and spectacle, Curtiz made around a hundred films in an astonishing range of genres: action, biopics, melodramas/film noir, musicals, and westerns. But his important contributions to the history of American film have been overlooked because his broadly varied oeuvre does not present the unified vision of filmmaking that canonical criticism demands for the category of “auteur.” Exploring his films and artistic practice from a variety of angles, including politics, gender, and genre, *The Many Cinemas of Michael Curtiz* sheds new light on this underappreciated cinematic genius. Leading film studies scholars offer fresh appraisals of many of Curtiz’s most popular films, while also paying attention to neglected releases of substantial historical interest, such as *Noah’s Ark*, *Night and Day*, *Virginia City*, *Black Fury*, *Mystery of the Wax Museum*, and *Female*. Because Curtiz worked for so long and in so many genres, this analysis of his work becomes more than an author study of a notable director. Instead, *The Many Cinemas of Michael Curtiz* effectively adds a major chapter to the history of Hollywood’s studio era,

including its internationalism and the significant contributions of European émigrés.

East Asian Cinemas V. Lee, 2011-04-12 This book is an original volume of essays that sheds new and critical light on current and emerging filmmaking trends and practices in China, Taiwan, Hong Kong, Japan and South Korea. A timely and important contribution to existing scholarship in the field.

Mixed Race Cinemas Zélie Asava, 2017-09-07 Using critical race theory and film studies to explore the interconnectedness between cinema and society, Zélie Asava traces the history of mixed-race representations in American and French filmmaking from early and silent cinema to the present day. *Mixed Race Cinemas* covers over a hundred years of filmmaking to chart the development of (black/white) mixed representations onscreen. With the 21st century being labelled the Mulatto Millennium, mixed bodies are more prevalent than ever in the public sphere, yet all too often they continue to be positioned as exotic, strange and otherworldly, according to 'tragic mulatto' tropes. This book evaluates the potential for moving beyond fixed racial binaries both onscreen and off by exploring actors and characters who embody the in-between. Through analyses of over 40 movies, and case studies of key films from the 1910s on, *Mixed Race Cinemas* illuminates landmark shifts in local and global cinema, exploring discourses of subjectivity, race, gender, sexuality and class. In doing so, it reveals the similarities and contrasts between American and French cinema in relation to recognising, visualising and constructing mixedness. *Mixed Race Cinemas* contextualizes and critiques raced and 'post-race' visual culture, using cinematic representations to illustrate changing definitions of mixed identity across different historical and geographical contexts.

Cinemas of the World James Chapman, 2004-06-03 The cinema has been the pre-eminent popular art form of the 20th century. In *Cinemas of the World*, James Chapman examines the relationship between film and society in the modern world: film as entertainment medium, film as a reflection of national cultures and preoccupations, film as an instrument of propaganda. He also explores two interrelated issues that have recurred throughout the history of cinema: the economic and cultural hegemony of Hollywood on the one hand, and, on the other, the attempts of film-makers elsewhere to establish indigenous national cinemas drawing on their own cultures and societies. Chapman examines the rise to dominance of Hollywood cinema in the silent and early sound periods. He discusses the characteristic themes of American movies from the Depression to the end of the Cold War especially those found in the western and film noir – genres that are often used as vehicles for exploring issues central to us society and politics. He looks at national cinemas in various European countries in the period between the end of the First World War and the end of the Second, which all exhibit the formal and aesthetic properties of modernism. The emergence of the so-called new cinemas of Europe and the wider world since 1960 are also explored. Chapman is a tough-thinking, original writer . . . an engaging, excellent piece of work.—David Lancaster, *Film and History*

East European Cinemas Anikó Imre, 2005-09-14 First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

Women in the Cinemas of Iran and Turkey Gönül Dönmez-Colin, 2019-07-15 This volume compares the cinemas of Iran and Turkey in terms of the presence and absence of women on both sides of the camera. From a critical point of view, it provides detailed readings of works by both male and female film-makers, emphasising issues facing women's film-making. Presenting an overview of the modern histories of the two neighbouring countries the study traces certain similarities and contrasts, particularly in the reception, adaption and representation of Western modernity and cinema. This is followed by the exploration of the images of women on screen with attention to minority women, investigating post-traumatic cinema's approaches to women (Islamic Revolution of 1979 in Iran and

the 1980 coup d'état in Turkey) and women's interpretations of post-traumatic experiences. Furthermore, the representations of sexualities and LGBTI identities within cultural, traditional and state-imposed restrictions are also discussed. Investigating border-crossing in physical and metaphorical terms, the research explores the hybridities in the artistic expressions of 'deterritorialized' film-makers negotiating loyalties to both vatan(motherland) and the adopted country. This comprehensive analysis of the cinemas of Iran and Turkey, based on extensive research, fieldwork, interviews and viewing of countless films is a key resource for students and scholars interested in film, gender and cultural studies and the Middle East.

New Transnationalisms in Contemporary Latin American Cinemas Dolores Tierney, 2018-01-23 Through a textual analysis of six filmmakers (Alejandro González Iñárritu, Alfonso Cuarón, Guillermo del Toro, Fernando Meirelles, Walter Salles and Juan José Campanella), this book brings a new perspective to the films of Latin America's transnational auteurs.

Rethinking Third Cinema Wimal Dissanayake, Anthony Guneratne, 2004-06-02 This important anthology addresses established notions about Third Cinema theory, and the cinema practice of developing and postcolonial nations. The 'Third Cinema' movement called for a politicised film-making practice in Africa, Asia and Latin America, one which would take on board issues of race, class, religion, and national integrity. The films which resulted from the movement, from directors such as Ousmane Sembene, Satyajit Ray and Nelson Pereira dos Santos, are among the most culturally significant, politically sophisticated and frequently studied films of the 1960s and 1970s. However, despite the contemporary popularity and critical attention enjoyed by films from Asia and Latin America in particular, Third Cinema and Third Cinema theory appears to have lost its momentum. *Rethinking Third Cinema* seeks to bring Third Cinema and Third Cinema theory back into the critical spotlight. The contributors address the most difficult and challenging questions Third Cinema poses, suggesting new methodologies and redirections of existing ones. Crucially, they also re-examine the entire phenomenon of film-making in a fast-vanishing 'Third World', with case studies of the cinemas of India, Iran and Hong Kong, among others.

Nordic Film Cultures and Cinemas of Elsewhere Westerstahl Stenport Anna Westerstahl Stenport, 2019-09-27 Nordic Film Cultures and Cinemas of Elsewhere introduces a new concept to Nordic film studies as well as to other small national, transnational and world cinema traditions. Examining overlooked 'elsewheres', the book presents Nordic cinemas as international, cosmopolitan, diasporic and geographically dispersed, from their beginnings in the early silent period to their present 21st-century dynamics. Exploring both canonical works by directors like Ingmar Bergman and Lars von Trier, as well as a wide range of unknown or overlooked narratives of movement, synthesis and resistance, the book offers a new model of inquiry into a multi-varied Scandinavian cultural lineage, and into small nation and pan-regional world cinemas.

Filming the Modern Middle East Lina Khatib, 2006-09-29 'Filming the Modern Middle East' is the first comparative investigation of how modern American cinema and the cinemas of the Arab world represent Middle Eastern politics to their audiences. Lina Khatib examines the cinematic depictions of major political issues, from the Arab-Israeli conflict to the Gulf War, to Islamic fundamentalism,

and covers films made in the USA, in Egypt, Tunisia, Morocco, Lebanon, Syria and Palestine. She explores cinema's role as a tool of nationalism in the USA and the Arab world, and the challenges the Arab cinemas present to Hollywood's dominant representations of Middle Eastern politics. But, she also reveals similarities between supposed contradictory cinemas and - importantly - not only how the 'Orient' is constructed by the 'Occident', but also how the 'Orient' itself in these cinemas represents Self and Others and how it is consumed by internal as well as external struggles. This is a fascinating, original contribution to the burgeoning interest in world cinemas, which also offers a fresh way of seeing Middle East politics through cinematic lenses.

Contemporary Hollywood Cinema Stephen Neale, Murray Smith, 1998 A comprehensive overview of the film industry in Hollywood today, Contemporary Hollywood Cinema brings together leading international cinema scholars to explore the technology, institutions, film makers and movies of contemporary American film making.

The Cinema of Latin America Alberto Elena, Marina Díaz López, 2004-03-24 The Cinema of Latin America is the first volume in the new 24 Frames series of studies of national and regional cinema. In taking an explicitly text-centered approach, the books in this series offer a unique way of considering the particular concerns, styles and modes of representation of numerous national cinemas around the world. This volume focuses on the vibrant practices that make up Latin American cinema, a historically important regional cinema and one that is increasingly returning to popular and academic appreciation. Through 24 individual concise and insightful essays that each consider one significant film or documentary, the editors of this volume have compiled a unique introduction to the cinematic output of countries as diverse as Brazil, Argentina, Cuba, Mexico, Bolivia, Chile and Venezuela. The work of directors such as Luis Buñuel, Thomas Guitierrez Alea, Walter Salles, and Alfonso Arau is discussed and the collection includes in-depth studies of seminal works as such *Los Olvidados*, *The Hour of the Furnaces*, *Like Water For Chocolate*, *Foreign Land*, and *Amoros Perros*.

Films on Ice MacKenzie Scott MacKenzie, 2015-11-17 The first book to address the vast diversity of Northern circumpolar cinemas from a transnational perspective, *Films on Ice: Cinemas of the Arctic* presents the region as one of great and previously overlooked cinematic diversity.

Chinese National Cinema Yingjin Zhang, 2004-08-02 Chinese National Cinema, written for students by a leading scholar traces the formation, negotiation and problematization of the national on the Chinese screen over ninety years.

The Encyclopedia of Contemporary Spanish Films Salvador Jimenez Murguía, Alex Pinar, 2018-05-18 Under the Franco regime (1939-1976), films produced in Spain were of poor quality, promoted the regime's agenda, or were heavily censored. After the dictator's death, the Spanish film industry transitioned into a new era, one in which artists were able to more freely express themselves and tackle subjects that had been previously stifled. Today, films produced in Spain are among the most highly regarded in world cinema. The Encyclopedia of Contemporary Spanish Films features nearly 300 entries on the written by a host of international scholars and film critics. Beginning with movies released after Franco's death, this volume documents four decades of films, directors, actresses and actors of Spanish cinema. Offering a comprehensive survey of films, the entries address such topics as art, culture, society and politics. Each includes comprehensive production details and provides brief suggestions for further reading. Through its examination of the films of the post-Franco period, this volume offers readers valuable insights into Spanish history, politics, and culture. An indispensable guide to one of the great world cinemas, The Encyclopedia of Contemporary Spanish Films will be of interest to students, academics, and the general public alike.

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