

Cinema

Robert Murphy

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.

Indiana University Cinema Brittany D. Friesner, Jon Vickers, 2021-09-07 In its first ten years, a small Midwestern cinema has attracted some of the most intriguing and groundbreaking filmmakers from around the world, screened the best in arthouse and repertory films, and presented innovative and unique cinematic experiences. Indiana University Cinema tells the story of how the cinema on the campus of Indiana University Bloomington grew into a vibrant, diverse, and thoughtfully curated cinematheque. Detailing its creation of a transformative cinematic experience throughout its inaugural decade, the IU Cinema has arguably become one of the best venues for watching movies in the country. Featuring 17 exclusive interviews with filmmakers and actors, as well as an afterword from Jonathan Banks (Breaking Bad and Better Call Saul), *Indiana University Cinema*, is a lavishly illustrated book that is sure to please everyone from the casual moviegoer to the most passionate cinephile.

The British Cinema Book Robert Murphy, 2001 No Marketing Blurb

Deleuze's Cinema Books David Deamer, 2016-09-08 Deleuze's two Cinema books explore film through the creation of a series of philosophical concepts. Not only bewildering in number, Deleuze's writing procedures mean his exegesis is both complex and elusive. Three questions emerge: What are the underlying principles of the taxonomy? How many concepts are there, and what do they describe? How might each be used in engaging with a film? David Deamer's book is the first to fully respond to these three questions, unearthing the philosophies inspiring Deleuze's classifications, exploring every concept and reading a film for each. Clearly and concisely mapping the Cinema books for newcomers to Deleuzian film studies, Deamer also opens up new areas of enquiry for expert readers.

Everything Is Cinema Richard Brody, 2008-05-13 When Jean-Luc Godard, exemplary director of the French New Wave, wed the ideals of filmmaking to the realities of autobiography and current events, he changed the nature of cinema. Among the greatest cinematic innovations, Godard's films shift fluidly from fiction to documentary, from criticism to art. Similarly, his persona projects shifting images - cultural hero, impassioned loner, shrewd

businessman. Hailed by filmmakers as a - if not the - key influence, Godard has entered the modern canon, a figure as mysterious as he is indispensable. In *Everything is Cinema*, critic Richard Brody has amassed hundreds of interviews with friends, family, and collaborators to demystify the elusive director and paint the fullest picture yet of his life and work. Paying as much attention to Godard's revolutionary technical inventions as to the political and emotional forces of the postwar world, Brody traces an arc from the director's early critical writing, through his popular success with *Breathless* and *Contempt*, to the grand vision of his later years. He vividly depicts Godard's wealthy, conservative family, his fluid and often disturbing politics, his tumultuous dealings with fellow filmmakers, and his troubled relations with women.--Jacket.

Art in Cinema Scott MacDonald, Frank Stauffacher, 2006 Fascinating documentation of one of the most important film societies in American history.

Defining Cinema Peter Lehman, 1997 On film studies

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 Hollywood Renaissance Peter Krämer, Yannis Tzioumaki, 2018-06-28 In December 1967, *Time* magazine put Bonnie and Clyde on its cover and proudly declared that Hollywood cinema was undergoing a 'renaissance'. For the next few years, a wide range of formally and thematically challenging films were produced at the very centre of the American film industry, often (but by no means always) combining success at the box office with huge critical acclaim, both then and later. This collection brings together acknowledged experts on American cinema to examine thirteen key films from the years 1966 to 1974, starting with *Who's Afraid of Virginia Woolf?*, a major studio release which was in effect exempted from Hollywood's Production Code and thus helped to liberate American filmmaking from (self-)censorship. Long-standing taboos to do with sex, violence, race relations, drugs, politics, religion and much else could now be broken, often in conjunction with extensive stylistic experimentation. Whereas most previous scholarship has examined these developments through the prism of auteurism, with its tight focus on film directors and their oeuvres, the contributors to this collection also carefully examine production histories and processes. In doing so they pay particular attention to the economic underpinnings and collaborative nature of filmmaking, the influence of European art cinema as well as of exploitation, experimental and underground films, and the connections between cinema and other media (notably publishing, music and theatre). Several chapters show how the innovations of the Hollywood Renaissance relate to further changes in American cinema from the mid-1970s onwards.

The Classical Hollywood Cinema David Bordwell, Janet Staiger, Kristin Thompson, 1985 An overview of American studio filmmaking that examines its distinct mode of film practice, in both production and style, from 1917 through 1960.

Cinema Expanded Jonathan Walley, 2020 *Cinema Expanded: Avant-Garde Film in the Age of Intermedia* a comprehensive historical survey of expanded cinema from the mid-1960s to the present. It offers an historical and theoretical

revision of the concept of expanded cinema, placing it in the context of avant-garde/experimental film history rather than the history of new media, intermedia, or multimedia. The book argues that, while expanded cinema has taken an incredible variety of forms (including moving image installation, multi-screen films, live cinematic performance, light shows, shadow plays, computer-generated images, video art, sculptural objects, and texts), it is nonetheless best understood as an ongoing meditation by filmmakers on the nature of cinema, specifically, and on its relationship to the other arts. Cinema Expanded also extends its historical and theoretical scope to avant-garde film culture more generally, placing expanded cinema in that context while also considering what it has to tell us about the moving image in the art world and new media environment--

Sure Seaters Barbara Wilinsky, 2001-01-01 By the end of the Second World War, a growing segment of the American filmgoing public was wearying of mainstream Hollywood films and began to seek out something different. In major cities and college towns across the country, art film theaters provided a venue for alternatives to the films playing in main-street movie palaces: British, foreign-language, and independent American films, as well as documentaries and revivals of Hollywood classics. A skeptical film industry dubbed such cinemas sure seaters, convinced that patrons would have no trouble finding seats there. However, with the success of art films like Rossellini's *Open City* and Mackendrick's *Tight Little Island*, the meaning of the term sure seater changed and, by the end of the 1940s, reflected the frequency with which art house cinemas filled all their seats. Wilinsky examines the development of the theaters that introduced such challenging, personal, and artistic films as *The Bicycle Thief* and *The Red Shoes* to American audiences, and offers a more complete understanding of postwar popular culture and the often complicated relationship between art cinema and the commercial film industry that ultimately shaped both and resulted in today's vibrant film culture. -- from back cover.

Mexican National Cinema Andrea Noble, 2005 Examining key film texts and genres, and set in a broad historical and theoretical context, this student-friendly study provides a thorough and detailed account of the vital and complex relationship between cinema and national identity in Mexico.

Cinema Babel Markus Nornes, 2007 Uncovering the vital role of interpreters, dubbers and subtitlers in global film, Nornes examines the relationships between moving-image media and translation and contends that film was a globalized medium from its beginning and that its transnational traffic has been greatly influenced by interpreters.

Lonely Places, Dangerous Ground Steven Rybin, Will Scheibel, 2014-01-30 A range of approaches to the director's life and work. The director of such classic Hollywood films as *In a Lonely Place*, *Johnny Guitar*, and *Rebel Without a Cause*, Nicholas Ray nevertheless remained on the margins of the American studio system throughout his career, and despite his cult status among auteurist critics and cinephiles, he has also remained at the margins of film scholarship. *Lonely Places, Dangerous Ground* offers twenty new essays by international film historians and critics that explore the director's place in the history of the Hollywood industry and in the larger institution of cinema, as well as a 1977 interview with Ray that has never before been published in its entirety in English. In

addition to readings of Ray's most celebrated films, the book provides a range of approaches to his life and work, engaging new questions of his cinematic authorship with areas that include history and culture, politics and society, gender and sexuality, style and genre, performance, technology, and popular music. The collection also looks at Ray's lesser-known and underappreciated films, and devotes attention to the highly experimental *We Can't Go Home Again*, his recently restored final film made in the 1970s with his students at Binghamton University, State University of New York. Rediscovering what Ray means to contemporary film studies, the essays show how his films continue to possess a vital power for film history and criticism, and for film culture. Steven Rybin is Assistant Professor of Film at Georgia Gwinnett College. He is the author of *Michael Mann: Crime Auteur*; *Terrence Malick and the Thought of Film*; and *The Cinema of Michael Mann*. Will Scheibel is a PhD candidate in film and media studies at Indiana University Bloomington.

Peruvian Cinema of the Twenty-First Century Cynthia Vich, Sarah Barrow, 2020-12-17 This is the first English-language book to provide a critical panorama of the last twenty years of Peruvian cinema. Through analysis of the nation's diverse modes of filmmaking, it offers an insight into how global debates around cinema are played out on and off screen in a distinctive national context. The insertion of post-conflict Peru within neoliberalism resulted in widespread commodification of all areas of life, significantly impacting cinema culture. Consequently, the principal structural concept of this collection is the interplay between film production and market forces, an interaction which makes dynamism and instability the defining features of 21st-century Peruvian cinema.

Latino American Cinema Scott L. Baugh, 2012-04-13 Latino American cinema is a provocative, complex, and definitively American topic of study. This book examines key mainstream commercial films while also spotlighting often-underappreciated documentaries, avant-garde and experimental projects, independent productions, features and shorts, and more. *Latino American Cinema: An Encyclopedia of Movies, Stars, Concepts, and Trends* serves as an essential primary reference for students of the topic as well as an accessible resource for general readers. The alphabetized entries in the volume cover the key topics of this provocative and complex genre—films, filmmakers, star performers, concepts, and historical and burgeoning trends—alongside frequently overlooked and crucially ignored items of interest in Latino cinema. This comprehensive treatment bridges gaps between traditional approaches to U.S.-Latino and Latin American cinemas, placing subjects of Chicana and Chicano, Puerto Rican, Cuban and diasporic Cuban, and Mexican origin in perspective with related Central and South American and Caribbean elements. Many of the entries offer compact definitions, critical discussions, overviews, and analyses of star artists, media productions, and historical moments, while several foundational entries explicate concepts, making this single volume encyclopedia a critical guide as well.

The Maciste Films of Italian Silent Cinema Jacqueline Reich, 2015-10-19 Italian film star Bartolomeo Pagano's Maciste played a key role in his nation's narratives of identity during World War I and after. Jacqueline Reich traces the racial, class, and national transformations undergone by this Italian strongman from African slave in *Cabiria* (1914), his first film, to bourgeois gentleman, to Alpine soldier of the Great War, to colonial officer in

Italy's African adventures. Reich reveals Maciste as a figure who both reflected classical ideals of masculine beauty and virility (later taken up by Mussolini and used for political purposes) and embodied the model Italian citizen. The 12 films at the center of the book, recently restored and newly accessible to a wider public, together with relevant extra-cinematic materials, provide a rich resource for understanding the spread of discourses on masculinity, and national and racial identities during a turbulent period in Italian history. The volume includes an illustrated appendix documenting the restoration and preservation of these cinematic treasures.

What is Cinema? André Bazin, 1967 The philosophy and unique insights of the late French film critic are revealed in these essays.

Global Art Cinema Rosalind Galt, Karl Schoonover, 2010-04-14 Art cinema has for over fifty years defined how audiences and critics imagine film outside Hollywood, but surprisingly little scholarly attention has been paid to the concept since the 1970s. And yet in the last thirty years art cinema has flourished worldwide. The emergence of East Asian and Latin American new waves, the reinvigoration of European film, the success of Iranian directors, and the rise of the film festival have transformed the landscape of world cinema. This book brings into focus art cinema's core internationalism, demonstrating its centrality to understanding film as a global phenomenon. The book reassesses the field of art cinema in light of recent scholarship on world film cultures. In addition to analysis of key regions and films, the essays cover topics including theories of the film image; industrial, aesthetic, and political histories; and art film's intersections with debates on genre, sexuality, new media forms, and postcolonial cultures. Global Art Cinema brings together a diverse group of scholars in a timely conversation that reaffirms the category of art cinema as relevant, provocative, and, in fact, fundamental to contemporary film studies.

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