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Drawing primarily on selected filmic texts from former-Yugoslavia, the book examines key social and political events that triggered the Yugoslav wars in the 1990s. Yugoslav politics and society are set within the broader artistic and cinematic strategies that helped stabilise post-Yugoslav territories strategies that were part of the national desire of looking forward to a time of 'perpetual peace' and its subsequent cosmopolitan norms. It argues that filmic texts demonstrate the degree to which nationalism was at the heart of the violent disintegration of Yugoslavia. Yet, the concern of the argument is not simply to offer a filmic critique but to develop an alternative to nationalism; namely, a theoretical framework through which cosmopolitan humanism is at the forefront of addressing former Yugoslavia's political wounds. This book analyzes Hungarian and Romanian cinema employs a film historical overview to merge the study of small national cinemas with film genre theory and cultural theory. This book focuses on amateur fiction film-

making This book demonstrates, in contrast to statistics that show declining consumption of physical formats, that there has not been a mass shift towards purely digital media. Physical releases such as special editions, DVD box-sets and Blu-Rays are frequently promoted and sought out by consumers. And that past formats such as VHS, Laserdisc and HD-DVD make for sought-after collectible items. These trends are also found within particular genres and niche categories, such as documentary, education and independent film distribution. Through its case studies, this collection makes a distinctive and significant intervention in highlighting the ways in which the film industry has responded to rapidly changing markets. This volume, global in scope, will prove useful to those studying the distribution and exhibition of films, and the economics of the film industry around the world. Using case studies from Nigeria, Qatar, the United States, the West Indies, and others, the contributors to this volume examine aspects such as audience response, film education for children, and the impact on crime in the various studios, clubs, film festivals, NGOs, peripatetic workshops, and alternative film schools where filmmaking is taught. This work features contributions from academics and media professionals who ask: what is the history of involvement between film and television in the US, Europe, Britain and Ireland; what are the sources of television finance for film; and what are the consequences for the type of film made? It is based on hitherto unstudied documents from these institutions. While European film production was at a standstill after World War I, Hollywood companies flooded the European market with hundreds of films at very low prices."--BOOK JACKET. Investigates the relationship between globalization and the New Danish Cinema. Practice-based film education is a crucial element in the institutional landscape of film. This

book fills the gap in understanding practice-based film scholarship, focusing on Europe, Asia, and Australia. The film industry and mainstream popular culture are notorious for promoting stereotypical images of Native Americans: the noble and ignoble savage, the pronoun-challenged sidekick, the ruthless warrior, the female drudge, the princess, the sexualized maiden, the drunk, and others. Over the years, Indigenous filmmakers have both challenged these representations and moved past them, offering their own distinct forms of cinematic expression. *Native Americans on Film* draws inspiration from the Indigenous film movement, bringing filmmakers into an intertextual conversation with academics from a variety of disciplines. The resulting dialogue opens a myriad of possibilities for engaging students with ongoing debates: What is Indigenous film? Who is an Indigenous filmmaker? What are Native filmmakers saying about Indigenous film and their own work? This thought-provoking text offers theoretical approaches to understanding Native cinema, includes pedagogical strategies for teaching particular films, and validates the different voices, approaches, and worldviews that emerge across the movement. From the very beginning of cinema, there have been amateur filmmakers at work. It wasn't until Kodak introduced 16mm film in 1923, however, that amateur moviemaking became a widespread reality, and by the 1950s, over a million Americans had amateur movie cameras. In *Amateur Cinema*, Charles Tepperman explores the meaning of the "amateur" in film history and modern visual culture. In the middle decades of the twentieth century—the period that saw Hollywood's rise to dominance in the global film industry—a movement of amateur filmmakers created an alternative world of small-scale movie production and circulation. Organized amateur moviemaking was a significant phenomenon that gave rise to dozens of clubs and thousands of

participants producing experimental, nonfiction, or short-subject narratives. Rooted in an examination of surviving films, this book traces the contexts of 'advanced' amateur cinema and articulates the broad aesthetic and stylistic tendencies of amateur films. New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea. This work examines major box office hits like 'The Full Monty' as well as critically acclaimed films like 'Under the Skin'. It explores the role of distribution and exhibition, the Americanisation of British film culture, Hollywood and Europe, changing representations of sexuality and ethnicity. David MacDougall is a pivotal figure in the development of ethnographic cinema and visual anthropology. As a filmmaker, he has directed in Africa, Australia, India, and Europe. His prize-winning films (many made jointly with his wife, Judith MacDougall) include *The Wedding Camels*, *Lorang's Way*, *To Live with Herds*, *A Wife among Wives*, *Takeover*, *PhotoWallahs*, and *Tempus de Baristas*. As a theorist, he articulates central issues in the relation of film to anthropology, and is one of the few documentary filmmakers who writes extensively on these concerns. The essays collected here address, for instance, the difference between films and written texts and between the position of the filmmaker and that of the anthropological writer. In fact, these works provide an overview of the history of visual anthropology, as well as commentaries on specific subjects, such as point-of-view and subjectivity, reflexivity, the use of subtitles, and the role of the cinema

subject. Refreshingly free of jargon, each piece belongs very much to the tradition of the essay in its personal engagement with exploring difficult issues. The author ultimately disputes the view that ethnographic filmmaking is merely a visual form of anthropology, maintaining instead that it is a radical anthropological practice, which challenges many of the basic assumptions of the discipline of anthropology itself. Although influential among filmmakers and critics, some of these essays were published in small journals and have been until now difficult to find. The three longest pieces, including the title essay, are new. This scholarly anthology presents a new framework for understanding early cinema through its usage outside the realm of entertainment. From its earliest origins until the beginning of the twentieth century, cinema provided widespread access to remote parts of the globe and immediate reports on important events. Reaching beyond the nickelodeon theatres, cinema became part of numerous institutions, from churches and schools to department stores and charitable organizations. Then, in 1915, the Supreme Court declared moviemaking a “business, pure and simple,” entrenching the film industry’s role as a producer of “harmless entertainment.” In *Beyond the Screen*, contributors shed light on how pre-1915 cinema defined itself through institutional interconnections and publics interested in science, education, religious uplift, labor organizing, and more. *The Cinema of Small Nations* is the first major analysis of small national cinemas, comprising 12 case studies of small national--and sub national--cinemas from around the world, including Ireland, Denmark, Iceland, Scotland, Bulgaria, Tunisia, Burkina Faso, Cuba, Singapore, Taiwan, Hong Kong, and New Zealand. Written by an array of distinguished and emerging scholars, the case studies provide detailed analyses of the particular cinema in question, with an emphasis on the last

decade, considering both institutional and textual issues relevant to the national dimension of each cinema. While each chapter offers an in-depth analysis of an individual cinema, the book as a whole provides the basis for a broader and more properly comparative understanding of small or minor national cinemas and their increasing significance within the international domain of moving image production, distribution, and consumption. Within cinema studies there has emerged a significant body of scholarship on the idea of 'National Cinema' but there has been a tendency to focus on the major national cinemas. Less developed within this field is the analysis of what we might term minor or small national cinemas, despite the increasing significance of these small entities with the international domain of moving image production, distribution and consumption. The Cinema of Small Nations is the first major analysis of small national cinemas, comprising twelve case studies of small national--and sub national--cinemas from around the world, including Ireland, Denmark, Iceland, Scotland, Bulgaria, Tunisia, Burkina Faso, Cuba, Singapore, Taiwan, Hong Kong and New Zealand. Written by an array of distinguished and emerging scholars, each of the case studies provides a detailed analysis of the particular cinema in question, with an emphasis on the last decade, considering both institutional and textual issues relevant to the national dimension of each cinema. While each chapter contains an in-depth analysis of the particular cinema in question, the book as a whole provides the basis for a broader and more properly comparative understanding of small or minor national cinemas, particularly with regard to structural constraints and possibilities, the impact of globalization and internationalisation, and the role played by economic and cultural factors in small-nation contexts. Focusing on films from Chile since 2000 and bringing together scholars from South

and North America, *Chilean Cinema in the Twenty-First-Century World* is the first English-language book since the 1970s to explore this small, yet significant, Latin American cinema. The volume questions the concept of "national cinemas" by examining how Chilean film dialogues with trends in genre-based, political, and art-house cinema around the world, while remaining true to local identities. Contributors place current Chilean cinema in a historical context and expand the debate concerning the artistic representation of recent political and economic transformations in contemporary Chile. *Chilean Cinema in the Twenty-First-Century World* opens up points of comparison between Chile and the ways in which other national cinemas are negotiating their place on the world stage. The book is divided into five parts. "Mapping Theories of Chilean Cinema in the World" examines Chilean filmmakers at international film festivals, and political and affective shifts in the contemporary Chilean documentary. "On the Margins of Hollywood: Chilean Genre Flicks" explores on the emergence of Chilean horror cinema and the performance of martial arts in Chilean films. "Other Texts and Other Lands: Intermediality and Adaptation Beyond Chile(an Cinema)" covers the intermedial transfer from Chilean literature to transnational film and from music video to film. "Migrations of Gender and Genre" contrasts films depicting transgender people in Chile and beyond. "Politicized Intimacies, Transnational Affects: Debating (Post)memory and History" analyzes representations of Chile's traumatic past in contemporary documentary and approaches mourning as a politicized act in postdictatorship cultural production. Intended for scholars, students, and researchers of film and Latin American studies, *Chilean Cinema in the Twenty-First-Century World* evaluates an active and emergent film movement that has yet to receive sufficient attention in global cinema studies.

Over half a century on, the 1960s continue to generate strong intellectual and emotional responses - both positive and negative - and this is no less true in the arena of film. Making substantial use of new and underexplored archive resources that provide a wealth of information and insight on the period in question, this book offers a fresh perspective on the major resurgence of creativity and international appeal experienced by British cinema in that dramatic decade. Transformation and Tradition in 1960s British Cinema is the first scholarly volume on this period of British cinema for more than twenty-five years. It provides a major reconsideration of the period by focusing on the central tensions and contradiction between novelty/revolution and continuity/tradition during what remains a highly contentious period of cultural production and consumption. From the 1950s through the 1970s, disaster movies were a wildly popular genre. Audiences thrilled at the spectacle of these films, many of which were considered glamorous for their time. Derided by critics, they became box office hits and cult classics, inspiring filmmakers around the globe. Some of them launched the careers of producers, directors and actors who would go on to create some of Hollywood's biggest blockbusters. With more than 40 interviews with actors, actresses, producers, stuntmen, special effects artists and others, this book covers the Golden Age of sinking ships, burning buildings, massive earthquakes, viral pandemics and outbreaks of animal madness. "This book explores the evolution of Italian cinema over the last twenty years, with particular reference to modern masterpieces such as Tornatore's Oscar-winning *Nuovo cinema paradiso*. The volume focuses on the work of some of the most prominent directors of recent times, combining an auteurist perspective with an incisive overview of the most important thematic and stylistic developments in modern Italian film-

making." --book cover. *Lure of the Big Screen* explores film exhibition and consumption in rural parts of the UK and Australia, where film theatres are often highly valued as spaces around which isolated communities can gather and interact. Going beyond national borders, this book examines how theatres in areas of social and economic decline are sustained by resourceful individuals and sub-commercial operating structures. Systematic analysis of cinemas in non-metropolitan locations has yielded an original five-tiered clustering model through which Karina Aveyard recognizes a range of types between large commercial multiplexes in stable regional centres and their smallest improvised counterparts in remote settlements. *The Routledge Companion to Cinema and Politics* brings together forty essays by leading film scholars and filmmakers in order to discuss the complex relationship between cinema and politics. Organised into eight sections - Approaches to Film and Politics; Film, Activism and Opposition; Film, Propaganda, Ideology and the State; The Politics of Mobility; Political Hollywood; Alternative and Independent Film and Politics; The Politics of Cine-geographies and The Politics of Documentary - this collection covers a broad range of topics, including: third cinema, cinema after 9/11, eco-activism, human rights, independent Chinese documentary, film festivals, manifestoes, film policies, film as a response to the post-2008 financial crisis, Soviet propaganda, the impact of neoliberalism on cinema, and many others. It foregrounds the key debates, concepts, approaches and case studies that critique and explain the complex relationship between politics and cinema, discussing films from around the world and including examples from film history as well as contemporary cinema. It also explores the wider relationship between politics and entertainment, examines cinema's response to political and social

transformations and questions the extent to which filmmaking, itself, is a political act. Originally published in 1985, *Liberated Cinema: The Yugoslav Experience* received the first annual "Close-up" award from the Yugoslav Film Institute in 1986 for "outstanding scholarship and for promoting the values of Yugoslav film art internationally." This new edition has been revised and updated throughout. It has been expanded to complete the story of the new Yugoslav cinema of the 1980s and to address major film developments that have taken place in the former Yugoslavia's five successor states. As in his analysis of past periods of Yugoslav cinema, Goulding situates the most recent developments within the context of film economics, state subsidies, and changing patterns of political control. Most significantly, however, he provides an insightful discussion of the ways in which critically important domestic feature films produced or co-produced from 1991 to 2001 reflect on recent brutal internecine warfare and other contemporary social, cultural, and political realities after the breakup of Yugoslavia. Through studying images of blood in film from the mid-1950s to the end of the 1960s, this path-breaking book explores how blood as an (audio)visual cinematic element went from predominately operating as a signifier, providing audiences with information about a film's plot and characters, to increasingly operating in terms of affect, potentially evoking visceral and embodied responses in viewers. Using films such as *The Return of Dracula*, *The Tinger*, *Blood Feast*, *Two Thousand Maniacs*, *Color Me Blood Red*, *Bonnie and Clyde*, and *The Wild Bunch*, Rødje takes a novel approach to film history by following one (audio)visual element through an exploration that traverses established standards for film production and reception. This study does not heed distinctions regarding to genres (horror, western, gangster) or models of film production

(exploitation, independent, studio productions) but rather maps the operations of cinematic images across marginal as well as more traditionally esteemed cinematic territories. The result is a book that rethinks and reassembles cinematic practices as well as aesthetics, and as such invites new ways to investigate how cinematic images enter relations with other images as well as with audiences. "The Routledge Companion to Iberian Studies takes an important place in the scholarly landscape by bringing together a compelling collection of essays that reflect the evolving ways in which researchers think and write about the Iberian Peninsula. Features include: A comprehensive approach to the different languages and cultural traditions of the Iberian Peninsula; -- Five chronological sections spanning the period from the Middle Ages to the 21st century; -- A state-of-the-art account of the field, reaffirming Iberian Studies as a dynamic and evolving discipline with promising areas for future research; -- An array of topics of an interdisciplinary nature (history and politics, language and literature, cultural studies and visual arts), focusing on the cultural distinctiveness of Iberian traditions; -- New perspectives and avenues of inquiry that aim to promote a comparative mode within Iberian Studies and Hispanism. The fifty authoritative, original essays will provide readers with a diverse cross-section of texts that will enrich their knowledge of Iberian Studies from an international perspective"-- 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. Breathtaking swordplay and nostalgic love, Peking opera and Chow Yun-fat's cult followers -- these are some of the elements of the vivid and diverse urban imagination that find form and expression in the thriving Hong Kong cinema. All receive their due in *At Full Speed*, a volume that captures the remarkable range and energy of a cinema that borrows, invents, and reinvents across the boundaries of time, culture, and conventions. *At Full Speed* gathers film scholars and critics from around the globe to convey the transnational, multilayered character that Hong Kong films acquire and impart as they circulate worldwide. These writers scrutinize the films they find captivating: from the lesser known works of Law Man and Yuen Woo Ping to such film festival notables as Stanley Kwan and Wong Kar-wai, and from the commercial action, romance, and comedy genres of Jackie Chan, Peter Chan, Steven Chiau, Tsui Hark, John Woo, and Derek Yee to the attempted departures of Evans Chan, Ann Hui, and Clara Law. In this cinema the contributors identify an aesthetics of action, gender-flexible melodramatic excesses, objects of nostalgia, and globally projected local history and identities, as well as an active critical film community. Their work, the most incisive account ever given of one of the world's largest film industries, brings the pleasures and idiosyncrasies of Hong Kong cinema into clear close-up focus even as it enlarges on the relationships between art and the market, cultural theory and the movies. The classic story by E. B. White, author of the Newbery Honor Book *Charlotte's Web* and *The Trumpet of the Swan*, about one small mouse on a very big adventure. Now

available as an ebook! Illustrations in this ebook appear in vibrant full color on a full-color device and in rich black-and-white on all other devices. Stuart Little is no ordinary mouse. Born to a family of humans, he lives in New York City with his parents, his older brother George, and Snowbell the cat. Though he's shy and thoughtful, he's also a true lover of adventure. Stuart's greatest adventure comes when his best friend, a beautiful little bird named Margalo, disappears from her nest. Determined to track her down, Stuart ventures away from home for the very first time in his life. He finds adventure aplenty. But will he find his friend? Stuart Little joins E. B. White favorites *Charlotte's Web* and *The Trumpet of the Swan* as classic illustrated novels that continue to speak to today's readers. Whether you curl up with your young reader to share these books or hand them off for independent reading, you are helping to create what are likely to be all-time favorite reading memories. Drawing worldwide acclaim from critics and audiences alike, programmes like *The Killing*, *Borgen*, *The Bridge* and *The Legacy* demonstrate widespread fascination with Danish style, aesthetics and culture as seen through television narratives. This book uses familiar, alongside lesser known, case studies of drama series to demonstrate how the particular features of Danish production - from work cultures, to storytelling techniques and trans-national cooperation - have enhanced contemporary Danish drama's appeal both at home and abroad. The era of globalisation has blurred national and international television cultures and promoted regular cross-fertilisation between film and television industries. Important questions have emerged from this context surrounding, for example, the 'Americanisation' of foreign television formats, the meaning and practice behind the term 'quality television', and the purpose and efficacy of public service broadcasting. *Beyond the Bridge* tackles these issues in relation to

Danish television, by examining the so-called 'scaffolded production processes' behind the making of quality serials and their thought-provoking content. Drawing on popular motifs from these celebrated dramas such as foreign politics, organised crime, global warming, and the impact of multinational corporations, this timely book provides crucial insight into the Danish dramas at the forefront of sophisticated, forward-thinking, fictional television. A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years, prompting a growing number of critical debates on how these cinemas are analysed, contextualized, and understood. A Companion to British and Irish Cinema addresses arguments surrounding film historiography, methods of textual analysis, critical judgments, and the social and economic contexts that are central to the study of these cinemas. Twenty-nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed, the concepts and methods used to interpret and understand British and Irish films, and the defining issues and debates at the heart of British and Irish cinema studies. Offering a broad scope of commentary, the Companion explores historical, cultural and aesthetic questions that encompass over a century of British and Irish film studies—from the early years of the silent era to the present-day. Divided into five sections, the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods, the contexts in which films are produced, distributed and exhibited, the genres and styles that have been adopted by British and Irish films, issues of representation and identity, and debates on concepts of national cinema at a time when ideas of what constitutes both 'British' and 'Irish' cinema are under question. A

Companion to British and Irish Cinema is a valuable and timely resource for undergraduate and postgraduate students of film, media, and cultural studies, and for those seeking contemporary commentary on the cinemas of Britain and Ireland. 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. Analysing films by established directors such as Sokurov and Zel'dovich, as well as lesser-known filmmakers like Balabanov and Kalatozishvili, this book explores the particular style of film presentation that has emerged in Russia since 2000, characterised by its use of highly abstract concepts and visual language. The Historical Dictionary of Taiwan Cinema covers the history of Taiwan cinema during both the Japanese colonial period (1895–1945) and Chinese Nationalist period (1945–present). This is accomplished through a chronology, list of acronyms and abbreviations, an introductory essay, an extensive bibliography, and more than a hundred cross-referenced entries on directors, producers, performers, films, film studios, and genres. The book is an excellent access point for students, researchers, and anyone wanting to know more about Taiwan cinema, as well as the social, political, financial, and creative intricacies of how at least one important national cinema

developed. *A Companion to Russian Cinema* provides an exhaustive and carefully organised guide to the cinema of pre-Revolutionary Russia, of the Soviet era, as well as post-Soviet Russian cinema, edited by one of the most established and knowledgeable scholars in Russian cinema studies. The most up-to-date and thorough coverage of Russian, Soviet and post-Soviet cinema, which also effectively fills gaps in the existing scholarship in the field This is the first volume on Russian cinema to explore specifically the history of movie theatres, studios, and educational institutions The editor is one of the most established and knowledgeable scholars in Russian cinema studies, and contributions come from leading experts in the field of Russian Studies, Film Studies and Visual Culture Chapters consider the arts of scriptwriting, sound, production design, costumes and cinematography Provides five portraits of key figures in Soviet and Russia film history, whose works have been somewhat neglected An important addition to Intellect's popular series, *Directory of World Cinema: Finland* provides historical and cultural overviews of the country's cinema. Over the course of their contributions to this volume, scholars from a variety of disciplines construct a collective argument that complicates the dominant international view of Finnish cinema as small-scale industry dominated by realist art-house films. The contributors approach the topic from a variety of angles, covering genre, art and commercial films; independent productions; blockbuster cinema; and Finnish cinema's industrial and historical contexts. While paying heed to Finland's cultural specificity, the contributors also explore Finnish cultural industries within the broader context of international political, economic, artistic and industrial developments. Together, they skilfully depict an ever-changing national film culture that plays a dynamic role in the global cinematic landscape. *Directory of World*

Cinema: Finland will therefore expand not only global interest in Finnish cinema but also the parameters within which it is discussed. Since the spectacular success of *The Artist* (2011) there has been a resurgence of interest in silent cinema, and particularly in the lush and passionate screen dramas of the 1920s. This book offers an introduction to the cinema of this extraordinary period, outlining the development of the form between the end of the First World War and the introduction of synchronized sound at the end of the 1920s. Lawrence Napper addresses the relationship between film aesthetics and the industrial and political contexts of film production through a series of case studies of "national" cinemas. It also focuses on film-going as the most popular leisure activity of the age. Topics such as the star system, cinema buildings, musical accompaniments, film fashions, and fan cultures are addressed—all the elements that ensured that the experience of the pictures was "big." The international dominance of Hollywood is outlined, as are the different responses to that dominance in Britain, Germany, and the USSR. Case studies seek to move beyond the familiar silent canon, and include *The Oyster Princess* (1919), *It* (1927), *Shooting Stars* (1927), and *The Girl with the Hatbox* (1927). This edited collection examines post-2008 developments in Balkan cinema in terms of aesthetics and industry. It provides critical and comprehensive profiles of the cinematic output in each Balkan country, while stressing transnational links, global networks and cross-cultural exchanges.

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