

Film Architecture And The Transnational Imagination Set Design In 1930s European Cinema Amsterdam University Press Film Culture In Transition

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Film Architecture and the Transnational Imagination: Set Design in 1930s European Cinema presents for the first time a comparative study of European film set design in the late 1920s and 1930s. Based on a wealth of designers' drawings, film stills and archival documents, the book offers a new insight into the development and significance of transnational artistic collaboration during this period.

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Until recently, discussion of Hollywood film has dominated much of the contemporary dialogue on ecocriticism and the cinema. Transnational Ecocinema, open up the critical debate to look at a larger variety of films from many different countries and cultures. By foregrounding these films with their economic and political contexts, the contributors offer a more comprehensive and nuanced look at the role of place in ecocinema. The essays also interrogate proposed global solutions to environmental issues by presenting an ecocritical perspective on different film and cultural considerations from around the globe.

With films as diverse as Bhaji on the Beach, The Dam Busters, Trainspotting, The Draughtsman's Contract, Prick Up Your Ears, Ratcatcher, This Is England and Atonement, British cinema has produced wide-ranging notions of British culture, identity and nationhood. British National Cinema is a comprehensive introduction to the British film industry within an economic, political and social context. British National Cinema analyzes the politics of film and establishes the difficult context within which British producers and directors have worked. Sarah Street questions why British film-making, production and distribution have always been subject to government apathy and financial stringency. In a comparison of Britain and Hollywood, the author asks to what extent was there a 'star system' in Britain and what was its real historical and social function. An examination of genres associated with British film, such as Ealing comedies, Hammer horror, 'heritage' films and hybrid forms, confirms the eclectic nature of British cinema. In a final evaluation of British film, she examines the existence of 'other cinemas': film-making which challenges the traditional concept of cinema and operates outside mainstream structures in order to deconstruct and replace classical styles and conventions. Illustrated with over thirty stills from classic British films, British National Cinema provides an accessible and comprehensive exploration of the fascinating development of British cinema.

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.

Despite the recent explosion of scholarly interest in “star studies,” Brazilian film has received comparatively little attention. As this volume demonstrates, however, the richness of Brazilian stardom extends well beyond the ubiquitous Carmen Miranda. Among the studies assembled here are fascinating explorations of figures such as Eliane Lage (the star attraction of São Paulo’s Vera Cruz studios), cult horror movie auteur Coffin Joe, and Lázaro Ramos, the most visible Afro-Brazilian actor today. At the same time, contributors interrogate the inner workings of the star system in Brazil, from the pioneering efforts of silent-era actresses to the recent advent of the non-professional movie star.

Despite critical acclaim and a recent surge of popularity with Western audiences, Iranian cinema has been the subject of lamentably few academic studies and those have been limited to the genres most visible on the international film circuit. Iranian cinema and globalization seeks to broaden readers’ exposure to other dimensions of Iranian cinema, including the works of the many prolific filmmakers whose movies have received little outside attention despite being widely popular within Iran. Combining theory with in-depth, interdisciplinary analyses of individual films, this volume also expands the current literature on Iranian cinema with insights into the social and political contexts involved

As German Jews emigrated in the nineteenth and early twentieth centuries and as exiles from Nazi Germany, they carried the traditions, culture, and particular prejudices of their home with them. At the same time, Germany—and Berlin in particular—attracted both secular and religious Jewish scholars from eastern Europe. They engaged in vital intellectual exchange with German Jewry, although their cultural and religious practices differed greatly, and they absorbed many cultural practices that they brought back to Warsaw or took with them to New York and Tel Aviv. After the Holocaust, German Jews and non-German Jews educated in Germany were forced to reevaluate their essential relationship with Germany and Germanness as well as their notions of Jewish life outside of Germany. Among the first volumes to focus on German-Jewish transnationalism, this interdisciplinary collection spans the fields of history, literature, film, theater, architecture, philosophy, and theology as it examines the lives of significant emigrants. The individuals whose stories are reevaluated include German Jews Ernst Lubitsch, David Einhorn, and Gershom Scholem, the architect Fritz Nathan and filmmaker Helmar Lerski; and eastern European Jews David Bergelson, Der Nister, Jacob Katz, Joseph Soloveitchik, and Abraham Joshua Heschel—figures not normally associated with Germany. Three-Way Street addresses the gap in the scholarly literature as it opens up critical ways of approaching Jewish culture not only in Germany, but also in other locations, from the mid-nineteenth century to the present.

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