

Movie Mutations The Changing Face Of World Cinephilia Hardback

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ReproductionReFocus: The Films of Xavier DolanTheorizing Art CinemasMaking Asian
American Film and VideoTsai Ming-liang and a Cinema of SlownessFilm
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CinemasMichigan Quarterly ReviewThe Cinema BookOn Film FestivalsThe New York
Times MagazineCanadian Journal of Film StudiesFilm and RiskReading Chinese
TransnationalismsSight and Sound Jonathan Rosenbaum Marijke de Valck David T.
Johnson Scott Balcerzak Andree Lafontaine David Andrews Jun Okada Song Hwee Lim
Jonathan Rosenbaum Pam Cook Richard Porton Mette Hjort Maria Ng
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the idea of cinephilia is a crucial one for students of the cinema but it is often associated with a bygone arthouse era at the beginning of the twenty first century corporatism public relations and bottom line accounting seem to govern mainstream film making formula driven hollywood blockbusters dominate the world marketplace in times like these can the love of cinema still flourish in fact contemporary cinema is stunningly varied and rich from taiwan and iran to brazil and the baltic states it is

flourishing and constantly mutating directors like abbas kiarostami hou hsiao hsien and tsai ming liang are making extraordinary films that are the equal of the great classics previously unrecognised works from the past are being discovered and new definitions and boundaries of genres are being formulated even when this work is not widely distributed it is seen at film festivals on every continent and available on dvd and it is being discussed in a proliferating number of print and web publications those who follow and share such work as contributors from around the world demonstrate in this book are forming new kinds of critical communities that enable significant exchanges between cultures at a time when other forces seem bent on keeping them mutually isolated in contrast to any talk of the death of cinema movie mutations pronounces the art form alive well and still developing in new and unforeseen directions in weaving together transnational discussions and debates movie mutations shows why the idea of cinephilia is just as relevant today as it ever was

they obsess over the nuances of a douglas sirk or ingmar bergman film they revel in books such as fran ois truffaut s hitchcock they happily subscribe to the sundance channel they are the rare breed known as cinephiles though much has been made of the classic era of cinephilia from the 1950s to the 1970s cinephilia documents the latest generation of cinephiles and their use of new technologies with the advent of home theaters digital recording devices online film communities cinephiles today pursue their dedication to film outside of institutional settings a radical new history of film culture cinephilia breaks new ground for students and scholars alike

what role does love of cinema of cinema studies of teaching and learning play in teaching film for the love of cinema brings together a wide range of film scholars to explore the relationship between cinephilia and pedagogy all of them ask whether cine love can inform the serious study of cinema chapter by chapter writers approach this question from various perspectives some draw on aspects of students love of cinema as a starting point for rethinking familiar films or generating new kinds of analyses about the medium itself others reflect on how their own cinephilia informs the way they teach cinema and still others offer new ways of writing both verbally and audiovisually with a love of cinema in the age of new media together they form a

collection that is as much a guide for teaching cinephilia as it is an energetic dialogue about the ways that cinephilia and pedagogy enliven and rejuvenate one another

this title explores the increasing relevance of digital media in the consumption and analysis of film

this book looks at spike jonze s ground breaking work in both features and short forms exploring the impact of his filmmaking across a range of philosophical and cultural discussions

the term art cinema has been applied to many cinematic projects including the film d art movement the postwar avant gardes various asian new waves the new hollywood and american indie films but until now no one has actually defined what art cinema is turning the traditional highbrow notion of art cinema on its head theorizing art cinemas takes a flexible inclusive approach that views art cinema as a predictable way of valuing movies as art movies an activity that has occurred across film history and across film subcultures rather than as a traditional genre in the sense of a distinct set of forms or a closed historical period or movement david andrews opens with a history of the art cinema super genre from the early days of silent movies to the postwar european invasion that brought italian neorealism the french new wave and the new german cinema to the forefront and led to the development of auteur theory he then discusses the mechanics of art cinema from art houses film festivals and the academic discipline of film studies to the audiences and distribution systems for art cinema as a whole this wide ranging approach allows andrews to develop a theory that encompasses both the high and low ends of art cinema in all of its different aspects including world cinema avant garde films experimental films and cult cinema all of these art cinemas according to andrews share an emphasis on quality authorship and anticommercialism whether the film in question is film festival favorite or a midnight movie

the words asian american film might evoke a painfully earnest low budget documentary or family drama destined to be seen only in small film festivals or on pbs public broadcasting service in her groundbreaking study of the past fifty years of asian

american film and video jun okada demonstrates that although this stereotype is not entirely unfounded a remarkably diverse range of asian american filmmaking has emerged yet okada also reveals how the legacy of institutional funding and the pbs style unites these filmmakers whether they are working within that system or setting themselves in opposition to its conventions making asian american film and video explores how the genre has served as a flashpoint for debates about what constitutes asian american identity tracing a history of how asian american film was initially conceived as a form of public interest media part of a broader effort to give voice to underrepresented american minorities okada shows why this seemingly well intentioned project inspired deeply ambivalent responses in addition she considers a number of asian american filmmakers who have opted out of producing state funded films from wayne wang to gregg araki to justin lin okada gives us a unique behind the scenes look at the various institutions that have bankrolled and distributed asian american films revealing the dynamic interplay between commercial and state run media more than just a history of asian americans in film making asian american film and video is an insightful meditation on both the achievements and the limitations of institutionalized multiculturalism

this is the first dedicated study of all of tsai ming liangs feature length films to date one of contemporary cinemas most distinctive filmmakers tsais films are typically slow paced and minimalist in plot dialogue and characterization full of static long takes with very little happening within the shots rather than provide a chronological survey of tsais films the book is theorized through the concept of slowness it examines the two filmic elements sights and sound through detailed analysis of tsais use of stillness and silence it also situates tsais filmmaking in the context of a trend in contemporary cinema toward slowness by directors as diverse as abbas kiarostami bela tarr and aleksandr sokurov the author argues that slowness in cinema can be seen as a response to the increasing pace of mainstream films as well as to the unstoppable speed of a postmodern world compressed in time and space

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it comprises seven main sections hollywood cinema and beyond the star system technologies world cinemas genre authorship and cinema and developments in theory

dekalog is a series of guest edited bi annual publications each exploring a specific subject film or filmmaker this home for serious film criticism engages academia as well as other forms of contemporary film writing and includes filmmaker interviews

the phenomenon of risk has been seriously neglected in connection with the study of film yet many of those who write about film seem to have intuitions about how various forms of risk taking shape aspects of the filmmaking or film viewing process film and risk fills this gap as editor mette hjort and interdisciplinary contributors discuss film's relation to all types of risk bringing together scholars from philosophy anthropology film studies economics and cultural studies as well as experts from the fields of law filmmaking and photojournalism this volume discusses risk from multiple intriguing angles in thirteen chapters contributors consider concrete risks e g stunts or financial

decisions theoretical aesthetic and artistic risks e g filmmakers who incorporate excessive hazards into their films and the real world jeopardy spectators might put themselves in when viewing films the first three chapters tackle the conceptual terrain that is relevant to understanding risk in film the next three chapters focus on risk as it pertains to the practice of filmmaking subsequent chapters deal with economic risk and the role that risk has in the development of film s institutional landscape the scholarship in this collection is impressive boasting some of the top writers in their respective fields through the contributors clear and thorough discussions this cohesive but diverse collection shows that risk arises in many different areas that tend to be thought of as central to film studies scholars of film studies will appreciate this daring and inventive collection and readers with a general interest in film studies will enjoy its accessible style

reading chinese transnationalisms responds to the growing interest in transnational cultural studies by examining chinese transnationalism from a variety of perspectives in interrogating social practices and literary and filmic texts which frequently cross national borders in imagining chineseness the contributors to this volume also challenge received notions of chinese transnationalism opening up new perspectives on the topic the structure of the book is clearly subdivided into sections on society literature and films for quick reference and each essay is written in accessible language without sacrificing intellectual rigor and critical relevance the international list of contributors and the wide ranging subjects they address make reading chinese transnationalisms a unique work in its field this volume will appeal to all with an interest in chinese transnationalism and in particular those who come from a variety of disciplinary backgrounds in the humanities and social science

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Introduction

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