

# The Geopolitical Aesthetic Cinema And Space In The World System Perspectives

Revisiting Space Asian Cinema and the Use of Space The Geopolitical Aesthetic Space in Romanian and Hungarian Cinema Cinema, Space, and Polylocality in a Globalizing China Soviet Science Fiction Cinema and the Space Age Silent Cinema and the Politics of Space Space and Subjectivity in Contemporary Brazilian Cinema Projected Cities New Approaches to Cinematic Space Alien Zone II Film and Urban Space Hollywood Action Films and Spatial Theory Film Spaces of Women's Cinema Film in Space The Palgrave Handbook of the Philosophy of Film and Motion Pictures Handbook of Research on Aestheticization of Violence, Horror, and Power The Dimensions of Difference Screening Space Wendy Ellen Everett Lilian Chee Fredric Jameson Anna Batori Yingjin Zhang Natalija Majsova Jennifer M. Bean Antônio Márcio da Silva Stephen Barber Filipa Rosário Annette Kuhn Geraldine Pratt Nick Jones Lincoln F. Johnson Sue Thornham Camden Arts Centre (London) Noël Carroll Erdem, M. Nur Caroline Godart Vivian Carol Sobchack

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how does film construct space and what is the relationship between space and time in film these and other questions are explored in this collection of wide ranging challenging essays that re evaluate and extend recent theoretical debate in relation to the regional and national cinemas of europe

asian cinemas are connected to global networks and participate in producing international film history while at the same time influenced and engaged by spatial cultural social and political transformations this interdisciplinary study forwards a productive pairing of asian cinemas and space where space is used as a discursive tool to understand cinemas of asia concentrating on the performative potential of cinematic space in asian films the contributors discuss how space re constructs forms of identities and meanings across a range of cinematic practices cities landscapes buildings and interiors actively shape cinematic performances of such identities and their significances the essays are structured around the spatial themes of ephemeral imagined and contested spaces they deal with struggles for identity belonging autonomy and mobility within different national and transnational contexts across east southeast and parts of south asia in particular which are complicated by micropolitics and subcultures and by the interventions and interests of global lobbies

this book examines the structuring of space in romanian and hungarian cinema and particularly how space is used to express the deep imprint of a socialist past on a post socialist present it considers this legacy of the eastern european socialist regimes by interrogating the suffocating tyrannical and enclosing structures that are presented in film by tracing such paradigmatic models as horizontal and vertical enclosure this book aims to show how enclosed spatial structuring restages the post socialist era to produce an implicit and collective form of remembrance while closely scrutinizing the interplay of location and image space in romanian and hungarian cinema offers a new approach to the cinema of the region which unites the filmic productions under a defined post socialist eastern european spatial umbrella by simultaneously portraying the gloom of a socialist past while also conveying a sense of longing for a pre capitalist era these films convey how sense of unity and also ambivalence is a defining hallmark of eastern european cinema

in this milestone work prominent china film scholar yingjin zhang proposes polylocality as a new conceptual framework for investigating the shifting spaces of contemporary chinese cinema in the age of globalization questioning the national cinema paradigm zhang calls for comparative studies of underdeveloped areas beyond the imperative of transnationalism the book begins by addressing theories and practices related to space place and polylocality in contemporary china before focusing on the space of scholarship and urging scholars to move beyond the current paradigm and explore transnational and comparative film studies this is followed by a chapter that concentrates on the space of production and surveys the changing landscape of postsocialist filmmaking and the transformation of china s urban generation of directors next is an examination of the space of polylocality and the cinematic mappings of beijing and a persistent reel contact with polylocality in hinterland china in the fifth chapter zhang explores the space of subjectivity in independent film and video and contextualizes experiments by young directors with various documentary styles chapter 6 calls attention to the space of performance and addresses issues of media and mediation by way of two kinds of playing the first with documentary as troubling information the second with piracy as creative intervention the concluding chapter offers an overview of chinese cinema in the new century and provides production and reception statistics combining inspired critical insights original observations and new information cinema space and polylocality in a globalizing china is a significant work on current chinese film and a must read for film scholars and anyone seriously interested in cinema more generally or contemporary chinese culture

this book interrogates the relations between nostalgias of today and past utopias in the context of the space age of the 20th century and its cinematic representations in the ussr and in post soviet russia once an enthusiastic projection then a promising and uncanny present and eventually an assemblage of nostalgic signifiers in the history of world cinema this space age has been linked primarily to the genre of science fiction here aspects of the space age such as humanity s imminent expansion to space interplanetary travel contact with extraterrestrial intelligence and intergalactic governance and economy were both celebrated and critically interrogated as cosmopolitan ideals and nation branding strategies this book presents the contemporary relevance of this genre as heritage and legacy archive and canon and a nest of forgotten ideals and warnings as well as nostalgic

anchoring points the author analyzes over 30 soviet science fiction films foregrounding their structures of utopia and their evolution over time in order to trace both their transnational positionalities transmedial resonance and impact on post soviet russian films about the space age concepts crucial to the understanding of space futures of the past such as utopianism otherness liminality and now nostalgia are activated to draw out the fictional tenants of the memory of the soviet space age and to establish the limits and potentialities of soviet extra terraformative ambitions

in this cross cultural history of narrative cinema and media from the 1910s to the 1930s leading and emergent scholars explore the transnational crossings and exchanges that occurred in early cinema between the two world wars drawing on film archives from around the world this volume advances the premise that silent cinema freely crossed national borders and linguistic thresholds in ways that became far less possible after the emergence of sound these essays address important questions about the uneven forces geographic economic political psychological textual and experiential that underscore a non linear approach to film history the messiness of film history as demonstrated here opens a new realm of inquiry into unexpected political social and aesthetic crossings of silent cinema

this collection explores the emergence of new spatialities and subjectivities in brazilian films produced from the 1990s onwards a period that became known as the retomada but especially in the cinema of the new millennium the chapters take spatiality as a powerful tool that can reveal aesthetic political social and historical meanings of the cinematographic image instead of considering space as just a formal element of a film from the rich cross fertilization of different theories and disciplines this edited collection engages with the connection between space and subjectivity in brazilian cinema while raising new questions concerning spatiality and subjectivity in cinema and providing new models and tools for film analysis

in this illuminating and provocative survey stephen barber examines the historical relationship between film and the urban landscape projected cities looks with particular focus at the cinema of europe and japan two closely linked cinematic cultures which have been foremost in the use of urban imagery to reveal elements of culture architecture and history by examining this imagery especially at moments of turmoil and experimentation the

author reveals how cinema has used images of cities to influence our perception of everything from history to the human body and how cinematic images of cities have been fundamental to the ways in which the city has been imagined formulated and remembered the book goes on to assess the impact of media culture on the status of film and cinema spaces and concludes by considering digital renderings of the modern city projected cities will appeal to all readers engaged with the city film and contemporary culture

new approaches to cinematic space aims to discuss the process of creation of cinematic spaces through moving images and the subsequent interpretation of their purpose and meaning throughout seventeen chapters this edited collection will attempt to identify and interpret the formal strategies used by different filmmakers to depict real or imaginary places and turn them into abstract conceptual spaces the contributors to this volume will specifically focus on a series of systems of representation that go beyond the mere visual reproduction of a given location to construct a network of meanings that ultimately shapes our spatial worldview

alien zone ii presents some of the exciting new voices in the current debates it continues to pursue the critical and theoretical issues opened up in the earlier book and energetically explores fresh territory

identifies and analyses the major debates about the crucial historical relationship between film and the city to consider existing and future possibilities

this book applies the discourse of the so called spatial turn to popular contemporary cinema in particular the action sequences of twenty first century hollywood productions tackling a variety of spatial imaginations contemporary iconic architecture globalisation and non places phenomenological knowledge of place consumerist spaces of commodity purchase cyberspace the diverse case studies not only detail the range of ways in which action sequences represent the challenge of surviving and acting in contemporary space but also reveal the consistent qualities of spatial appropriation and spatial manipulation that define the form jones argues that action sequences dramatise the restrictions and possibilities of space offering examples of

radical spatial praxis through their depictions of spatial engagement struggle and eventual transcendence

sue thornham explores issues of space place time and gender in feminist filmmaking through an examination of a wide range of films by contemporary women filmmakers ranging from the avant garde to mainstream hollywood beginning from questions about space itself and the way it has been gendered she asks how representation functions in relation to space and time and how this too is gendered before moving to an exploration of how such questions might be considered in relation to women s filmmaking in sections dealing with spaces from wilderness to city she analyses in detail how these issues have been dealt with by women filmmakers addressing the work of filmmakers such as jane campion kathryn bigelow julie dash maggie greenwald patricia rozema and carol morley and films including an angel at my table 1990 daughters of the dust 1991 the ballad of little jo 1993 winter s bone 2010 zero dark thirty 2012 and the falling 2014

this handbook brings together essays in the philosophy of film and motion pictures from authorities across the spectrum it boasts contributions from philosophers and film theorists alike with many essays employing pluralist approaches to this interdisciplinary subject core areas treated include film ontology film structure psychology authorship narrative and viewer emotion emerging areas of interest including virtual reality video games and nonfictional and autobiographical film also have dedicated chapters other areas of focus include the film medium s intersection with contemporary social issues film s kinship to other art forms and the influence of historically seminal schools of thought in the philosophy of film of emphasis in many of the essays is the relationship and overlap of analytic and continental perspectives in this subject

individuals seek ways to repress the sense of violence within themselves and often resort to medial channels the hunger of the individual for violence is a trigger for the generation of violent content by media owners of political power owners of religious power etc however this content is produced considering the individual s sensitivities thus violence is aestheticized aesthetics of violence appear in different fields and in different forms in order to analyze it an interdisciplinary perspective is required the handbook of research on aestheticization of violence horror and power brings together two

different concepts that seem incompatible aesthetics and violence and focuses on the basic motives of aestheticizing and presenting violence in different fields and genres as well as the role of audience reception seeking to reveal this togetherness with different methods research analyses and findings in different fields that include media urban design art and mythology the book covers the aestheticization of fear power and violence in such mediums as public relations digital games and performance art this comprehensive reference is an ideal source for researchers academicians and students working in the fields of media culture art politics architecture aesthetics history cultural anthropology and more

the dimensions of difference departs from traditional takes on feminist film criticism and in particular from the psychoanalytical focus on the gaze to examine the question of sexual difference through three axes space time and bodies these are some of the most fundamental elements of cinema which deploys the bodies of actors through space and time for instance through camerawork and editing while this approach may not at first sight seem to be related to questions of gender and sexuality caroline godart demonstrates its relevance to feminist film studies by weaving together careful analyses of space time and bodies in women s cinema with close readings of the same concepts in the works of three philosophers luce irigaray henri bergson and gilles deleuze the book investigates how certain films generate a cinematic experience of sexual difference and frames this analysis within a careful philosophical inquiry into the notion of alterity itself these tools provide fruitful resources for feminist inquiry giving insights into sexual difference as it operates within film aesthetics and beyond cinema in the world at large the result is a compelling reflection on feminism film form and continental philosophy

this text attempts to shape definitions of the american science fiction film studying the connection between the films and social preconceptions it covers many classic films and discusses their import seeking to rescue the genre from the neglect of film theorists the book should appeal to both film buff and fans of science fiction

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