

Pentalogy When Magic Becomes Theatre

A Jungian Perspective on the Therapist-Patient Relationship in Film
Singapore Cinema
Magical Transformations on the Early Modern English Stage
Christianity and Horror Cinema
Ideologies of the Real in Title Sequences, Motion Graphics and Cinema
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Singapore Festival of Arts, 1988
The Cinema and Social Science
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Fantastic Cinema
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within this book ruth netzer explores the archetypal components of therapist patient relations in cinema from the perspective of jungian archetypal symbolism and within the context of myth and ritual film is a medium that is attracted to the extremes of this specific relationship depicting the collapse of the accepted boundaries of therapy though on the other hand cinema also loves the fantasy of therapy as intimacy through the medium of film and employing examples from over 45 well known films the author analyzes the successes and failures of therapists within film and reviews the concepts of transference and counter transference and their therapeutic and redemptive powers in contrast to their potential for destruction and exploitation within the context of a patient therapist relationship this book will be a fascinating read for jungian analysts psychologists psychiatrists and therapists with an interest in the link between cinema and therapy as well as filmmakers and students and teachers of film studies

this book outlines and discusses the very wide range of cinema which is to be found in singapore although singapore cinema is a relatively small industry and relatively new it has nevertheless made an impact and continues to develop in interesting ways the book shows that although singapore cinema is often seen as part of diasporic chinese cinema it is in fact much more than this with strong connections to malay cinema and the cinemas of other southeast asian nations moreover the themes and subjects covered by singapore cinema are very wide ranging from conformity to the regime and singapore s national outlook with undesirable subjects overlooked or erased to the sympathetic depiction of minorities and an outlook which is at odds with the official outlook the book will be useful to readers coming new to the subject and wanting a concise overview while at the same time the book puts forward many new research findings and much new thinking

magical transformations on the early modern stage furthers the debate about the cultural work

performed by representations of magic on the early modern english stage it considers the ways in which performances of magic reflect and feed into a sense of national identity both in the form of magic contests and in its recurrent linkage to national defence the extent to which magic can trope other concerns and what these might be and how magic is staged and what the representational strategies and techniques might mean the essays range widely over both canonical plays macbeth the tempest the winter s tale the merry wives of windsor doctor faustus bartholomew fair and notably less canonical ones such as the birth of merlin fedele and fortunio the merry devil of edmonton the devil is an ass the late lancashire witches and the witch of edmonton putting the two groups into dialogue with each other and also exploring ways in which they can be profitably related to contemporary cases or accusations of witchcraft attending to the representational strategies and self conscious intertextuality of the plays as well as to their treatment of their subject matter the essays reveal the plays they discuss as actively intervening in contemporary debates about witchcraft and magic in ways which themselves effect transformation rather than simply discussing it at the heart of all the essays lies an interest in the transformative power of magic but collectively they show that the idea of transformation applies not only to the objects or even to the subjects of magic but that the plays themselves can be seen as working to bring about change in the ways that they challenge contemporary assumptions and stereotypes

christianity and horror cinema explores ways that christian beliefs spiritualities practices and symbols provide the religious and existential depths out of which the monsters of western horror cinema have emerged arguing that they are in several respects the monsters for which christians are responsible horror cinema preys on christianity s narrative moral cultural and aesthetic traditions reverses them upends them inverts them and offends them but it also reflects and relies on them the book focuses on seven subgenres in the cinema of horror ghosts witches the demonic or satanic vampires nature horror zombies and psychological horror each chapter traces the history of that subgenre taking up a theological analysis of ways that horror cinema capitalizes on ambiguities contradictions anxieties and tensions in christianity for example its treatment of the body nature sexuality women or those it deems pagan or religiously other the author examines a variety of films that are important for thinking about the relationship of christianity to horror cinema the book will be of interest to scholars of religion theology and film studies

this book explores the question of realism in motion pictures specifically it explores how understanding the role of realism in the history of title sequences in film can illuminate discussions raised by the advent of digital cinema ideologies of the real in title sequences motion graphics and cinema fills a critical and theoretical void in the existing literature on motion graphics developed from careful analysis of andr  bazin stanley cavell and giles deleuze s approaches to cinematic realism this analysis uses title sequences to engage the interface between narrative and non narrative media to consider cinematic realism in depth through highly detailed close readings of the title sequences for bullitt 1968 kolchak the night stalker 1974 the number 23 2007 the kingdom 2008 blade runner 2049 2017 and the james bond films from this critique author michael betancourt develops a modal approach to cinematic realism where ontology is irrelevant to indexicality his analysis shows the continuity between historical analogue film and contemporary digital motion pictures by developing a framework for rethinking how realism shapes interpretation

analyses and describes th ways in which the arts embody the human spirit

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