

Planet Hong Kong Popular Cinema And The Art Of

Cinema and the City Cinema and the Invention of Modern Life Multiple Modernities Window Shopping Post-war Cinema and Modernity Intimacy in Cinema Cinema and Brexit Early Cinema and the "national" Painting the City Red Ideology and the Image Screening Communities Children in the Cinema Cinema and the Wealth of Nations Cinema Memories The African and the Cinema Endings in the Cinema The Lancet Cinema and the Urban Poor in South India How to Read a Film An Oceanic Feeling Mark Shiel Leo Charney Jenny Kwok Wah Lau Anne Friedberg John Orr David Roche Neil Archer Richard Abel Yomi Braester Bill Nichols Jing Jing Chang Richard Ford Lee Grieveson Melvyn Stokes Leslie Alan Notcutt Michael Walker Sara Dickey James Monaco Erika Balsom

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this book brings together the literature of urban sociology and film studies to explore new analytical and theoretical approaches to the relationship between cinema and the city and to show how these impact on the realities of life in urban societies

this is one of the finest freshest and most suggestive anthologies i ve come across in recent years stuart liebman city university of new york graduate center

multiple modernities explores the cultural terrain of east asia arguing that becoming modern happens differently in different places the contributors examines popular culture most notable cinema and television to see how modernization as both a response to the west and as a process that is unique in its own right in the region

operates on a mass level included in this collection are significant explorations of popular culture in east asia including chinese new cinema and rock music korean cinema taiwanese television as well as discussions of alternative arts in general while each essay focuses on specific nations or cinemas the collected effect of reading them is to offer a comprehensive in depth picture of how popular culture in east asia operates to both generate and reflect the immense change this significant region of the world is undergoing contributors include jeroen de kloet mitsuhiro yoshimoto yomota inuhiko frances gateward hector rodriguez dai jaihua david desser august palmer lu szu ping and the editor

departing from those who define postmodernism in film merely as a visual style or set of narrative conventions anne friedberg develops the first sustained account of the cinema s role in postmodern culture she explores the ways in which nineteenth century visual experiences photography urban strolling panorama and diorama entertainments anticipate contemporary pleasures provided by cinema video shopping malls and emerging virtual reality technologies comparing the visual practices of shopping tourism and film viewing friedberg identifies the experience of virtual mobility through time and space as a key determinant of postmodern cultural identity evaluating the theories of jameson lyotard baudrillard and others she adds critical insights about the role of gender and gender mobility in the configurations of consumer culture a strikingly original work window shopping challenges many of the existing assumptions about what exactly postmodern is this book marks the emergence of a compelling new voice in the study of contemporary culture departing from those who define postmodernism in film merely as a visual style or set of narrative conventions anne friedberg develops the first sustained account of the cinema s role in postmodern culture she explores the ways in which nineteenth centu

post war cinema and modernity explores the relationship between film and modernity in the second half of the twentieth century its distinguishing feature is the focus on the close connections between history theory and textual criticism the first section on film theory and film form begins with a sustained group of theory readings bazin and telotte critique new post war forms of film narrative while metz and birch respond to the filmic innovations of the 1960s and the question of modernism pasolini s landmark polemic on the cinema of poetry is a vital springboard for the later critiques by deleuze and tarkovsky of time and the image and for kawin and de lauretis of subjectivities and their narrative transformation while jameson deals with the topical question of film and postmodernity there follows a series of essays grouped around different aspects of film form general discussion of changes in film technology and cinematic perception can be seen in the essays by virilio wollen aumont and bukatman and is extended to a discussion of film documentary finally there is a focus on cinematographers and their filmic collaboration with a specially

commissioned essay on post war british cinematography and readings featuring the work of michael chapman with martin scorsese and nestor almendros with terrence malick the second section looks at international cinema placing filmmaking and filmmakers in a social and a national context as well as taking up many aspects of film theory it brings together landmark essays which contextualise feature films historically yet also highlight their aesthetic power and their wider cultural importance filmmakers discussed include ozu bresson hitchcock godard fassbinder and zhang yimou there is a new translation of kieslowski s essay on bergman s the silence and an essay specially commissioned for the volume on the work of theo angelopoulos features filmmaking and filmmakers are placed in social nat

though intimacy has been a wide concern in the humanities it has received little critical attention in film studies this collection of new essays investigates both the potential intimacy of cinema as a medium and the possibility of a cinema of intimacy where it is least expected as a notion defined by binaries inside and outside surface and depth public and private self and other intimacy because it implies sharing calls into question the boundaries between these extremes and the border separating mainstream cinema and independent or auteur cinema following on thomas elsaesser s theories of the relationship between the intimacy of cinema and the cinema of intimacy the essays explore intimacy in silent and classic hollywood movies underground documentary and animation films and contemporary hollywood british canadian and australian cinema from a variety of approaches

neil archer s original study makes a timely and politically engaged intervention in debates about national cinema and national identity structured around key examples of culturally english cinema in the years up to and following the uk s 2016 vote to leave the european union cinema and brexit looks to make sense of the peculiarities and paradoxes marking this era of filmmaking at the same time as providing a contextual and analytical reading of 21st century filmmaking in britain archer raises critical questions about popular national cinema and how brexit has cast both light and shadow over this body of films central to archer s argument is the idea that brexit represents not just a critical moment in how we will understand future film production but also in how we will understand production of the recent past using as a point of departure the london olympics opening ceremony of 2012 cinema and brexit considers the tensions inherent in a wide range of films including skyfall 2012 dunkirk 2017 their finest 2017 darkest hour 2017 the crown netflix 2016 paddington 2014 paddington 2 2017 never let me go 2011 absolutely fabulous the movie 2016 the trip 2010 the inbetweeners movie 2011 mr bean s holiday 2007 the world s end 2013 sightseers 2012 one day 2011 attack the block 2011 king arthur legend of the sword 2017 and the kid who would be king 2019 archer examines the complex national narratives and representations

these films expound situating his analyses within the broader commercial contexts of film production beyond hollywood highlighting the negotiations or contradictions at play between the industrial imperatives of contemporary films and the varied circumstances in which they are made considering some of the ways a popular and globally minded english cinema is finding means to work alongside and through the contexts of brexit he questions what are the stakes for and possibilities of a global culturally english cinema in 2019 and beyond

focuses on the concept of national film culture from a wide methodological spectrum of interests including visual and narrative forms international geopolitics and exhibition and marketing practices this book shows that concepts of national identity played a role in establishing many of the parameters of cinema s early development

painting the city red illuminates the dynamic relationship between the visual media particularly film and theater and the planning and development of cities in china and taiwan from the emergence of the people s republic in 1949 to the staging of the beijing olympics in 2008 yomi braester argues that the transformation of chinese cities in recent decades is a result not only of china s abandonment of maoist economic planning in favor of capitalist globalization but also of a shift in visual practices rather than simply reflect urban culture movies and stage dramas have facilitated the development of new perceptions of space and time representing the future city variously as an ideal socialist city a metropolis integrated into the global economy and a site for preserving cultural heritage drawing on extensive archival research interviews with leading filmmakers and urban planners and close readings of scripts and images braester describes how films and stage plays have promoted and opposed official urban plans and policies as they have addressed issues such as demolition and relocation plans the preservation of vernacular architecture and the global real estate market he shows how the cinematic rewriting of historical narratives has accompanied the spatial reorganization of specific urban sites including nanjing road in shanghai veterans villages in taipei and tiananmen square centuries old courtyards and postmodern architectural landmarks in beijing in painting the city red braester reveals the role that film and theater have played in mediating state power cultural norms and the struggle for civil society in chinese cities

to what degree nichols asks does ideology inform images in films advertising and other media does the cinema or any other sign system liberate or manipulate us how can we as spectators know when the media are subtly perpetuating a specific set of values to address these issues the author draws from a variety of approaches marxism psychoanalysis communication theory semiotics structuralism the psychology of perception working with two interrelated theories ideology and

image systems and ideology and principles of textual criticism nichols shows how and why we make emotional investments in sign systems with an ideological context

postwar hong kong cinema played an active role in building the colony's community in the 1950s and 1960s to jing jing chang the screening of movies in postwar hong kong was a process of showing the filmmakers' visions for hong kong society and simultaneously an attempt to conceal their anxieties and mask their political agenda it was a time when the city was a site of intense ideological struggles among the colonial government chinese nationalists and communist sympathizers the medium of film was recognized as a powerful tool for public persuasion and various camps competed to win over the hearts and minds of the audience screening communities thus situates the history of postwar hong kong cinema at the intersection of cold war politics chinese culture and local society focusing on the genres of official documentary film leftist family melodrama lunipian and youth film this study examines the triangulated relationship of colonial interventions in hong kong film culture the rise of left leaning cantonese directors as new cultural elites and the positioning of audiences as contributors to the colony's journey toward industrial modernity filmmakers are shown having to constantly negotiate changing sociopolitical conditions the hong kong government presenting itself as a collaborative ruling body moral and didactic messages being adapted for commercial releases and women becoming recognized as a driving force behind hong kong's postwar industrial success in putting forward a historical narrative that privileges the poetics and politics of shaping a local community through a continuous screening process screening communities offers a new interpretation of the development of hong kong cinema one that breaks away from the usual accounts of the rise and fall of the industry despite the voluminous literature on hong kong cinema screening communities doesn't just fill in gaps it positively seals up a number of fissures chang shows us a cinema on the ground refuting the standard image of an apolitical fantasized world of martial arts and musicals when hong kong's identity seems ever more precarious this is a bracing reminder of how film was deeply implicated in hong kong identity formation in the cold war era david desser university of illinois screening communities offers an exciting analysis of the role of cinemas in shaping hong kong and diasporic identities during the cold war chang brings left wing cantonese filmmakers and the colonial state back into the story and in the process broadens our understanding of the place of hong kong in the cultural and social history of the cold war this is an important contribution to the scholarship jeremy e taylor university of nottingham

the silver screen and the gold standard the panama caper empire of liberty liberty bonds the state of extension the work of film in the age of fordist mechanization

the pan american road to happiness and friendship highways of empire league of corporations the silver chains of mimesis the golden harvest of the silver screen welfare media the world of tomorrow today

cinema memories brings together and analyses the memories of almost a thousand people of going to the cinema in britain during the 1960s it offers a fresh perspective on the social cultural and film history of what has come to be seen as an iconic decade with the release of films such as a taste of honey the sound of music darling blow up alfie the graduate and bonnie and clyde drawing on first hand accounts authors melvyn stokes matthew jones and emma pett explore how cinema goes constructed meanings from the films they watched through a complex process of negotiation between the films concerned their own social and cultural identities and their awareness of changes in british society their analysis helps the reader see what light the cultural memory of 1960s cinema going sheds on how the sixties in britain is remembered and interpreted positioning their study within debates about memory 1960s cinema and the seemingly transformative nature of this decade of british history the authors reflect on the methodologies deployed the use of memories as historical sources and the various ways in which cinema and cinema going came to mean something to their audiences

this book offers a new way of thinking about film endings whereas existing works on the subject concentrate on narrative resolution this book explores the way film endings blend together a complex of motifs tropes and other elements to create the sense of an ending that is it looks at endings as endings drawing on a wide range of examples taken from films of different periods and national cinemas the author identifies three key features which structure the work thresholds and boundaries water and above all the beach the beach combines water and a boundary and is the most resonant of the key sites to which film endings gravitate although beach endings go back to at least 1910 they have increased markedly in post classical cinema and can be found across all genres and in films from many different countries as the leading example of the book s argument they illustrate both the aesthetic richness and the structural complexity of film endings

this study of the indian cinema is concerned particularly with cinema goes in madurai a city in tamil nadu south india sara dickey reviews the history of tamil film explains the structure of the industry and presents the perspective of the filmmakers however the core of the book is an analysis of the films themselves and the place they have in the lives of poor people who organize fan clubs discuss the films and the actors and in various ways relate these fantasy worlds to their own lives dickey argues that the effect of these films is ultimately conservative for they glorify poverty while holding out the hope of a better future her rich ethnography

makes an interesting contribution to the study of film in india and more generally to the understanding of popular culture in an indian city

now thoroughly revised and updated the book discusses recent breakthroughs in media technology including such exciting advances as video discs and cassettes two way television satellites cable and much more

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