

The Unsilvered Screen

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The Avant-Garde Feature Film
Screening European Heritage
The Routledge Companion to European Cinema
A Critical Companion to Jane Campion
Sight and Sound
Film International
European Film Noir; Ed. by Andrew Spicer
MLA International Bibliography of Books and Articles on the Modern Languages and Literatures
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Genetic Psychology Monographs
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Journal and Transactions
The Cinema of Jan Svankmajer
Graeme Harper Lucy Fischer Rob Stone William E.B. Verrone Paul Cooke Gábor Gergely Elsa Colombani Andrew Spicer Rob Stone Charles Gould Morton Carl Murchison Frederick King Ward Edward Samuel Farrow
Leeds Astronomical Society Peter Hames

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critics from the uk us australia canada and japan discuss views on canonical surrealist works and the role of surrealism in modern cinema animation digital cinema and documentary

examines the fascinating ties between surrealist artist rené magritte and the cinema
cinemagritte
rené magritte within the frame of film history theory and practice
investigates the dynamic relationship between the surrealist modernist artist rené magritte 1898 1967 and the cinema a topic largely ignored in the annals of film and art criticism
magritte once said that he used cinema as a trampoline for the imagination but here author lucy fischer reverses that process by using magritte's work as a stimulus for an imaginative examination of film while fischer considers direct influences of film on magritte and magritte on

film she concentrates primarily on resonances of magritte's work in international cinema both fiction and documentary mainstream and experimental these resonances exist for several reasons first magritte was a lover of cinema and created works as homages to the medium such as *blue cinema* 1925 which immortalized his childhood movie theater second magritte's style though dependent on bizarre juxtapositions was characterized by surface realism which ties it to the nature of the photographic and cinematic image third magritte shares with film a focus on certain significant concepts the frame voyeurism illusionism the relation between word and image the face montage variable scale and flexible point of view additionally the volume explores art documentaries concerning magritte as well as the artist's whimsical amateur home movies made with his wife georgette friends and belgian surrealist associates the monograph is richly illustrated with images of magritte's oeuvre as well as film stills from such diverse works as *the eternal sunshine of the spotless mind* *eyes without a face* *american splendor* *the blood of a poet* *zorns lemma* *the island of dr moreau* *the draughtsman's contract* and many more cinemagritte brings a novel and creative approach to the work of magritte and both film and art criticism students scholars and fans of art history and film will enjoy this thoughtful marriage of the two

a companion to luis buñuel presents a collection of critical readings by many of the foremost film scholars that examines and reassesses myriad facets of world renowned filmmaker luis buñuel's life works and cinematic themes a collection of critical readings that examine and reassess the controversial filmmaker's life works and cinematic themes features readings from several of the most highly regarded experts on the cinema of buñuel includes a multidisciplinary range of approaches from experts in film studies hispanic studies surrealism and theoretical concepts such as those of gilles deleuze presents a previously unpublished interview with luis buñuel's son juan luis buñuel

here is a critical and historical overview of unconventional and aesthetically challenging films all of feature length the author focuses on the particular forms of contemporary avant garde films which often rely on characteristics associated with historical films of the same genre included are works by such visionary filmmakers as david lynch luis bunuel jean cocteau jean luc godard guy maddin and derek jarman the first of the two appendices contains a filmography of key avant garde feature films from *haxan* *witchcraft through the ages* 1922 to *maximum shame* 2010 the second appendix offers a brief list of directors who have made significant contributions to films that take alternative approaches to cinematic practice establishing new grounds for analysis and evaluation

this book provides a unique examination of the way europe's past is represented on contemporary screens and what this says about contemporary cultural attitudes to history how do historical dramas come to tv and cinema screens across europe how is this shaped by the policies and practices of cultural institutions from media funding boards to tourist agencies and heritage sites who watches these productions and how are they consumed in cinemas on tv and online are just some of the questions this volume seeks to answer from the lives of others to *game of thrones* historical dramas are a particularly visible part of mainstream european film production often generating major national debates on the role of the past in contemporary national identity construction

presenting new and diverse scholarship this wide ranging collection of 43 original chapters asks what european cinema tells us about europe the book

engages with european cinema that attends to questions of european colonial racialized and gendered power seeks to decentre europe itself not merely its putative centres and interrogate europe s various conceptualizations from a variety of viewpoints it explores the broad complex and heterogeneous community ies produced in and by european films taking in kurdish hollywood and singapore cinema as comfortably as the cinema of poland spanish colonial films or the european gangster genre chapters cover numerous topics including individual films film movements filmmakers stars scholarship representations and identities audiences production practices genres and more all analysed in their context s so as to construct an image of europe as it emerges from europe s film corpus the companion opens the study of european cinema to a broad readership and is ideal for students and scholars in film european studies queer studies and cultural studies as well as historians with an interest in audio visual culture nationalism and transnationalism and those working in language based area studies

a critical companion to jane campion offers an in depth analysis of the director s work and offers an enriching view of the theoretical artistic and cinematic dimensions of her films contributors draw on a variety of perspectives to provide innovative readings of campion s oeuvre that will surely spark new discussions

edited by andrew spicer this is a groundbreaking study that identifies film noir and neo noir as an important aspect of european cinema

this study explores the meaning and importance of flamenco in the works of two of the most important and influential figures in 20th century spanish culture the poet and playwright federico garcia lorca and the film maker carlos saura lorca and saura shared a fascination for flamenco as a medium for the existential ideology of the marginalized and disenfranchised and this work evaluates the development of these themes through a close contextual study of their works which are linked explicitly by saura s film adaptation of lorca s bodas de sangre and more profoundly by their use of flamenco to express ideas of sexual and political marginalization in pre and post francoist spain respectively the study demonstrates that an understanding of the symbolism visual style characters themes and performance system of flamenco is key to a greater understanding of the social sexual political and existential themes in the works of lorca and saura

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