

Arab Cinema Travels Transnational Syria Palestine

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Arab Cinema Travels Kay Dickinson 2016-05-05 More than simply a survey of film across the Arab region, Arab Cinema Travels offers a fascinating and expansive examination of Arab film culture in wider historical and geopolitical contexts. Centred on the movement of moving pictures, it explores the considerable impacts of travel and mobility on the nature of Arab cinema – from migration and expulsion, to pilgrimage and tourism. Starting with the inventive traditions of Arabic travelogues, the text traces the manifold pathways that converge in the cinemas of Syria, Palestine and Dubai. Syrian production bursts out of long-held practices of studying abroad, this time in the film schools of the Eastern Bloc. Palestinian movies react to international assumptions about the Holy Land, informed by pilgrimage accounts – ironizing the supposed freedoms of the road movie. Dubai launches its fledgling industry off the back of centuries' worth of trade route management, logistics expertise and labour migration. Contributing to the burgeoning field of transnational cinema studies, this compelling, buoyant and urgent text is essential reading for students of Film, Media Studies, Communication Studies, Arabic, Middle Eastern Studies and Tourism.

Foreign Fighters David Malet 2013-05-23 Foreign Fighters is the comprehensive study of foreign fighters examines patterns of recruitment using original data sets and detailed diverse case studies, and how recruiters use frames of existential threat to strengthen rebel groups.

Palestinian Culture and the Nakba Hania A.M. Nashef 2018-10-30 The Nakba not only resulted in the loss of the homeland, but also caused the dispersal and ruin of entire Palestinian communities. Even though the term Nakba refers to a singular historic event, the consequence of 1948 has symptomatically become part of Palestinian identity, and the element that demarcates who the Palestinian is. Palestinian exile and loss have evolved into cultural symbols that at once help define the person and allow the person to remember the loss. Although accounts of the Palestinians' experience of the expulsion from the land are similar, the emblems that provoke these particular memories differ. Certain mementos, memories or objects help in commemorating the homeland. This book looks at the icons, narratives and symbols that have become synonymous with Palestinian identity and culture and which have, in the absence of a homeland, become a source of memory. It discusses how these icons have come into being and how they have evolved into sites of power which help to keep the story and identity of the Palestinians alive. The book looks at examples from Palestinian caricature, film, literature, poetry and painting, to see how these works ignite memories of the homeland and help to reinforce the diasporic identity. It also argues that the creators of these narratives or emblems have themselves become cultural icons within the collective Palestinian recollection. By introducing the Nakba as a lived

experience, this book will appeal to students and scholars of Middle East Studies, Cultural Studies, Literature and Media Studies.

Asian Video Cultures Joshua Neves 2017-11-16 The contributors to this volume theorize Asian video cultures in the context of social movements, market economies, and local popular cultures to complicate notions of the Asian experience of global media. Whether discussing video platforms in Japan and Indonesia, K-pop reception videos, amateur music videos circulated via microSD cards in India, or the censorship of Bollywood films in Nigeria, the essays trace the myriad ways Asian video reshapes media politics and aesthetic practices. While many influential commentators overlook, denounce, and trivialize Asian video, the contributors here show how it belongs to the shifting core of contemporary global media, thereby moving conversations about Asian media beyond static East-West imaginaries, residual Cold War mentalities, triumphalist declarations about resurgent Asias, and budding jingoisms. In so doing, they write Asia's vibrant media practices into the mainstream of global media and cultural theories while challenging and complicating hegemonic ideas about the global as well as digital media. Contributors. Conerly Casey, Jenny Chio, Michelle Cho, Kay Dickinson, Bishnupriya Ghosh, Feng-Mei Heberer, Tzu-hui Celina Hung, Rahul Mukherjee, Joshua Neves, Bhaskar Sarkar, Nishant Shah, Abhigyan Singh, SV Srinivas, Marc Steinberg, Chia-chi Wu, Patricia Zimmerman

Play Among Books Miro Roman 2021-12-06 How does coding change the way we think about architecture? This question opens up an important research perspective. In this book, Miro Roman and his AI Alice_ch3n81 develop a playful scenario in which they propose coding as the new literacy of information. They convey knowledge in the form of a project model that links the fields of architecture and information through two interwoven narrative strands in an "infinite flow" of real books. Focusing on the intersection of information technology and architectural formulation, the authors create an evolving intellectual reflection on digital architecture and computer science.

In the Studio Brian R. Jacobson 2020-07-21 Studios are, at once, material environments and symbolic forms, sites of artistic creation and physical labor, and nodes in networks of resource circulation. They are architectural places that generate virtual spaces—worlds built to build worlds. Yet, despite being icons of corporate identity, studios have faded into the background of critical discourse and into the margins of film and media history. In response, *In the Studio* demonstrates that when we foreground these worlds, we gain new insights into moving-image culture and the dynamics that quietly mark the worlds on our screens. Spanning the twentieth century and moving globally, this unique collection tells new stories about studio icons—Pinewood, Cinecittà, Churubusco, and CBS—as well as about the experimental workplaces of filmmakers and artists from Aleksandr Medvedkin to Charles and Ray Eames and Hollis Frampton.

The Oxford Handbook of Communist Visual Cultures Aga Skrodzka 2020-06-18 Stereotypes often cast communism as a defunct, bankrupt ideology and a relic of the distant past. However, recent political movements like Europe's anti-austerity protests, the Arab Spring, and Occupy Wall Street suggest that communism is still very much relevant and may even hold the key to a new, idealized future. In *The Oxford Handbook of Communist Visual Cultures*, contributors trace the legacies of communist ideology in visual culture, from buildings and monuments, murals and sculpture, to recycling campaigns and wall newspapers, all of which work to make communism's ideas and values material. Contributors work to resist the widespread demonization of communism, demystifying its ideals and suggesting that it has visually shaped the modern world in undeniable and complex ways. Together, contributors answer crucial questions like: What can be salvaged and reused from past communist experiments? How has communism impacted the cultures of late capitalism? And how have

histories of communism left behind visual traces of potential utopias? An interdisciplinary look at the cultural currency of communism today, *The Oxford Handbook of Communist Visual Cultures* demonstrates the value of revisiting the practices of the past to form a better vision of the future.

Documenting Syria Josepha Ivanka Wessels 2019-07-11 Syria is now one of the most important countries in the world for the documentary film industry. Since the 1970s, Syrian cinema masters played a defining role in avant-garde filmmaking and political dissent against authoritarianism. After the outbreak of violence in 2011, an estimated 500,000 video clips were uploaded making it one of the first YouTubed revolutions in history. This book is the first history of documentary filmmaking in Syria. Based on extensive media ethnography and in-depth interviews with Syrian filmmakers in exile, the book offers an archival analysis of the documentary work by masters of Syrian cinema, such as Nabil Maleh, Ossama Mohammed, Mohammed Malas, Hala Al Abdallah, Hanna Ward, Ali Atassi and Omar Amiralay. Joshka Wessels traces how the works of these filmmakers became iconic for a new generation of filmmakers at the beginning of the 21st century and maps the radical change in the documentary landscape after the revolution of 2011. Special attention is paid to the late Syrian filmmaker and pro-democracy activist, Bassel Shehadeh, and the video-resistance from Aleppo and Raqqa against the regime of President Bashar al-Assad and the Islamic State. An essential resource for scholars of Syrian Studies, this book will also be highly relevant to the fields of media & conflict research, anthropology and political science.

Pop Culture in North Africa and the Middle East: Entertainment and Society around the World

Andrew Hammond 2017-05-22 Ideal for students and general readers, this single-volume work serves as a ready-reference guide to pop culture in countries in North Africa and the Middle East, covering subjects ranging from the latest young adult book craze in Egypt to the hottest movies in Saudi Arabia.

- Allows readers to make cross-cultural comparisons by relating pop culture in the Islamic world to pop culture in the United States
- Supplies highly relatable content for young adult readers that is presented in a fun and engaging way
- Provides information that students can use in daily life, such as renting a popular or acclaimed Middle Eastern film or watching a YouTube video of Egyptian music
- Enables students to better understand the uneasy paradox that is pop culture in the Islamic world

Negotiating Dissidence Stefanie Van de Peer 2017-03-08 The first book to trace the female pioneers of Arab documentary filmmaking. In spite of harsh censorship, conservative morals and a lack of investment, women documentarists in the Arab world have found ways to subtly negotiate dissidence in their films, something that is becoming more apparent since the Arab Revolutions. In this book, Stefanie Van de Peer traces the very beginnings of Arab women making documentaries in the Middle East and North Africa (MENA), from the 1970s and 1980s in Egypt and Lebanon, to the 1990s and 2000s in Morocco and Syria. Supporting a historical overview of the documentary form in the Arab world with a series of in-depth case studies, Van de Peer looks at the work of pioneering figures like Ateyyat El Abnoudy, the mother of Egyptian documentary, Tunisia's Selma Baccar and the Palestinian filmmaker Mai Masri. Addressing the context of the films production, distribution and exhibition, the book also asks why these women held on to the ideals of a type of filmmaking that was unlikely to be accepted by the censor, and looks at precisely how the women documentarists managed to frame expressions of dissent with the tools available to the documentary maker. Case studies include: Egypt's Ateyyat El Abnoudy Lebanon's Jocelyne Saab Algeria's Assia Djebbar Tunisia's Selma Baccar Palestine's Mai Masri Morocco's Izza Gani Syria's Hala Alabdallah Yakoub

Arab Media Systems Carola Richter 2021-03-03 This volume provides a comparative analysis of media systems in the Arab world, based on criteria informed by the historical, political, social, and economic

factors influencing a country's media. Reaching beyond classical western media system typologies, Arab Media Systems brings together contributions from experts in the field of media in the Middle East and North Africa (MENA) to provide valuable insights into the heterogeneity of this region's media systems. It focuses on trends in government stances towards media, media ownership models, technological innovation, and the role of transnational mobility in shaping media structure and practices. Each chapter in the volume traces a specific country's media - from Lebanon to Morocco - and assesses its media system in terms of historical roots, political and legal frameworks, media economy and ownership patterns, technology and infrastructure, and social factors (including diversity and equality in gender, age, ethnicities, religions, and languages). This book is a welcome contribution to the field of media studies, constituting the only edited collection in recent years to provide a comprehensive and systematic overview of Arab media systems. As such, it will be of great use to students and scholars in media, journalism and communication studies, as well as political scientists, sociologists, and anthropologists with an interest in the MENA region.

The Contemporary Art Scene in Syria Charlotte Bank 2020-05-31 This book focuses on the expanding contemporary art scene in Syria, particularly Damascus, during the first decade of the twenty-first century. The decade was characterized by a high degree of experimentation as young artists began to work with artistic media that were new in Syria, such as video, installation and performance art. They were rethinking the role of artists in society and looking for ways to reach audiences in a more direct manner and address socio-cultural and socio-political issues. The Contemporary Art Scene in Syria will be of interest to scholars of global and Middle Eastern art studies, and also to scholars interested in the recent social and cultural history of Syria and the wider Middle East.

Culture and Crisis in the Arab World Richard Jacquemond 2019-09-05 Since 2011, the art of the Arab uprisings has been the subject of much scholarly and popular attention. Yet the role of artists, writers and filmmakers themselves as social actors working under extraordinary conditions has been relatively neglected. Drawing on critical readings of Bourdieu's Field Theory, this book explores the production of culture in Arab social spaces in 'crisis'. In ten case studies, contributors examine a wide range of countries and conflicts, from Algeria to the Arab countries of the Gulf. They discuss among other things the impact of Western public diplomacy organisations on the arts scene in post-revolutionary Cairo and the consequences of dwindling state support for literary production in Yemen. Providing a valuable source of empirical data for researchers, the book breaks new ground in adapting Bourdieu's theory to the particularities of cultural production in the Middle East and North Africa.

Films that Sell Patrick Vonderau 2019-07-25 While moving image advertising has been around us, everywhere, for at least a century, the topic has tended to be overlooked by cinema studies. This far-reaching new collection makes an incisive contribution to a new field of study, by exploring the history, theory and practice of moving image advertising, and emphasising the dynamic and lasting relationships between print, film, broadcasting and advertising cultures. In chapters written by an international ensemble of leading scholars and archivists, the book covers a variety of materials from pre-show advertising films to lantern slides and sponsored 'educations'. With case studies of advertising campaigns and archival collections from a range of different countries, and giving consideration to the problems that advertising materials pose for preservation and presentation, this rich and expansive text testifies to the need for a new approach to this burgeoning subject that looks beyond the mere study of promotional film.

Arab Cinema Viola Shafik 2007 Intended for scholars of film and the contemporary Middle East, this

title provides a comprehensive overview of cinema in the Arab world, tracing the industry's development, since colonial times. It analyzes the ambiguous relationship with commercial western cinema, and the effect of Egyptian market dominance in the region.

Arab Cinema Travels Kay Dickinson 2019-07-25 Exploring the impact of travel on Arab cinema, Kay Dickinson reveals how the cinemas of Syria, Palestine and Dubai have been shaped by the history and politics of international circulation. This compelling book offers fresh insights into film, mobility and the Middle East.

Cinema of the Arab World Terri Ginsberg 2020-03-03 This volume engages new films and modes of scholarly research in Arab cinema, and older, often neglected films and critical topics, while theorizing their structural relationship to contemporary developments in the Arab world. The volume considers the relationship of Arab cinema to transnational film production, distribution, and exhibition, in turn recontextualizing the works of acknowledged as well as new directorial figures, and country-specific phenomena. New documentary and experimental practices are referenced and critiqued, while commercial cinema is covered both as an industrial product and as one of several instances of contestation. The volume thus showcases the breadth and depth of Arab film culture and its multilayered connections to local conditions, regional affiliations, and the tendencies and aesthetics of global cinema.

Palestinian Cinema Nurith Gertz 2008-01-15 Although in recent years, the entire world has been increasingly concerned with the Middle East and Israeli-Palestinian relationship, there are few truly reliable sources of information regarding Palestinian society and culture, either concerning its relationship with Israeli society, its position between east and west or its stances in times of war and peace. One of the best sources for understanding Palestinian culture is its cinema which has devoted itself to serving the national struggle. In this book, two scholars--an Israeli and a Palestinian--in a rare and welcome collaboration, follow the development of Palestinian cinema, commenting on its response to political and social transformations. They discover that the more the social, political and economic conditions worsen and chaos and pain prevail, the more Palestinian cinema becomes involved with the national struggle. As expected, Palestinian cinema has unfolded its national narrative against the Israeli narrative, which tried to silence it.

[Palestinian Chicago](#) Loren D. Lybarger 2020-07-07 A free open access ebook is available upon publication. Learn more at www.luminosoa.org. Chicago is home to one of the largest, most politically active Palestinian immigrant communities in the United States. For decades, secular nationalism held sway as the dominant political ideology, but since the 1990s its structures have weakened and Islamic institutions have gained strength. Drawing on extensive fieldwork and interview data, *Palestinian Chicago* charts the origins of these changes and the multiple effects they have had on identity across religious, political, class, gender, and generational lines. The perspectives that emerge through this rich ethnography challenge prevailing understandings of secularity and religion, offering critical insight into current debates about immigration and national belonging.

Cinema Beyond the City Judith Thissen 2019-07-25 Cinema is often perceived as a metropolitan medium - an entertainment product of the big city and for the big city. Yet film exhibitors have been bringing moving pictures to towns and villages since the early days of itinerant shows. This volume presents for the first time an exploration of the social, cultural and economic dynamics of film culture in the European countryside. Spanning more than a century of film exhibition from the early twentieth-century to the present day, *Cinema Beyond the City* examines the role that movie-going has played in

small-town and rural communities across Europe. It documents an amazing diversity of sites and situations that are relevant for understanding historical and current patterns in film consumption. In chapters written by leading scholars and young academics, interdisciplinary research is used to address key questions about access, economic viability, audience behaviour, film programming and the cultural flows between cities and hinterlands. With its wide range of regional studies and innovative methodological approaches, the collection will be of interest not only to film historians, but also to scholars in the fields of urban history, rural studies and cultural geography.

Civil Resistance in the Arab Spring Adam Roberts 2016-01-08 Civil resistance, especially in the form of massive peaceful demonstrations, was at the heart of the Arab Spring—the chain of events in the Middle East and North Africa that erupted in December 2010. It won some notable victories: popular movements helped to bring about the fall of authoritarian governments in Tunisia, Egypt, Libya and Yemen. Yet these apparent triumphs of non-violent action were followed by disasters—wars in Syria, anarchy in Libya and Yemen, reversion to authoritarian rule in Egypt, and counter-revolution backed by external intervention in Bahrain. Looming over these events was the enduring divide between the Sunni and Shi'a branches of Islam. Why did so much go wrong? Was the problem the methods, leadership and aims of the popular movements, or the conditions of their societies? In this book, experts on these countries, and on the techniques of civil resistance, set the events in their historical, social and political contexts. They describe how governments and outside powers—including the US and EU—responded, how Arab monarchies in Jordan and Morocco undertook to introduce reforms to avert revolution, and why the Arab Spring failed to spark a Palestinian one. They indicate how and why Tunisia remained, precariously, the country that experienced the most political change for the lowest cost in bloodshed. This book provides a vivid illustrated account and rigorous scholarly analysis of the course and fate, the strengths and the weaknesses, of the Arab Spring. The authors draw clear and challenging conclusions from these tumultuous events. Above all, they show how civil resistance aiming at regime change is not enough: building the institutions and the trust necessary for reforms to be implemented and democracy to develop is a more difficult but equally crucial task.

Brithop Justin A. Williams 2020-10-19 "Brithop investigates rap music's politics in the 21st century United Kingdom. In what follows, I argue that this music is partly an extension of, or often a counter to, political discourses happening in other realms of British society. These rappers are essentially "talking back" (hooks 1989, see also Hutton and Burns 2020) to mainstream Britain's political discourses, as "an act of resistance, a political gesture that challenges politics of domination that would render us nameless and voiceless." (hooks 1989: 8) The rappers in this book critique the UK's more conservative narratives, and they express their relationship to Britain in the politically turbulent climate of the new century, providing valuable perspectives which can go unnoticed by those skeptical of or ignorant of hip-hop culture. Through themes of nationalism, history, subculture, politics, humor and identity, this book looks at multiple forms of politics in rap discourses from Wales, Scotland and England. It covers selected hip-hop scenes from 2002-2017, featuring rappers and groups such as The Streets, Goldie Lookin Chain, Akala, Lowkey, Stanley Odd, Loki, Speech Debelle, Lady Sovereign, Shadia Mansour, Shay D, Stormzy, Sleaford Mods, Riz MC and Lethal Bizzle. What follows investigates how rappers in the UK respond to the "postcolonial melancholia" (Gilroy) of post-Empire Britain. In contrast to more visible narratives of national identity in Britain, Brithop tells a different, arguably more important, story"--

Arab Modernism as World Cinema Peter Limbrick 2020-03-10 Arab Modernism as World Cinema explores the radically beautiful films of Moroccan filmmaker Moumen Smihi, demonstrating the importance of Moroccan and Arab film cultures in histories of world cinema. Addressing the legacy of

the Nahda or “Arab Renaissance” of the nineteenth and early twentieth century—when Arab writers and artists reenergized Arab culture by engaging with other languages and societies—Peter Limbrick argues that Smihi’s films take up the spirit of the Nahda for a new age. Examining Smihi’s oeuvre, which enacts an exchange of images and ideas between Arab and non-Arab cultures, Limbrick rethinks the relation of Arab cinema to modernism and further engages debates about the use of modernist forms by filmmakers in the Global South. This original study offers new routes for thinking about world cinema and modernism in the Middle East and North Africa, and about Arab cinema in the world.

Spanish Film Cultures Núria Triana-Toribio 2019-07-25 The past four decades have seen the Spanish film industry rise from isolation in the 1970s to international recognition within European and World Cinema today. Exploring the cultural and political imperatives that governed this success, this book shows how Spanish film culture was deliberately and strategically shaped into its current form.

Re-Configurations Rachid Ouaisa 2020-10-13 This edited volume is an open access title and assembles both the historical consciousness and transformation of the MENA region in various disciplinary and topical facets. At the same time, it aims to go beyond the MENA region, contributing to critical debates on area studies while pointing out transregional and cultural references in a broad and comparative manner.

Arab Film and Video Manifestos Kay Dickinson 2018-11-30 Arab Film and Video Manifestos presents, in their entirety, five key documents that have fundamentally shaken up and helped change the face of image culture in the Middle East and beyond. The book collects together, for the first time, these influential, collectively written calls and directives that span a fifty-year period and hail from a range of different countries. Each urges a radical rethinking of film and video’s role in culture, its relation to politics, and its potential to instigate profound change. Kay Dickinson carefully positions the manifestos within their broader socio-historical contexts and provides supplementary reading and viewing suggestions for readers who cannot access Arabic-language sources.

Media Theory in Japan Marc Steinberg 2017-02-24 Providing an overview of Japanese media theory from the 1910s to the present, this volume introduces English-language readers to Japan’s rich body of theoretical and conceptual work on media for the first time. The essays address a wide range of topics, including the work of foundational Japanese thinkers; Japanese theories of mediation and the philosophy of media; the connections between early Japanese television and consumer culture; and architecture’s intersection with communications theory. Tracing the theoretical frameworks and paradigms that stem from Japan’s media ecology, the contributors decenter Eurocentric media theory and demonstrate the value of the Japanese context to reassessing the parameters and definition of media theory itself. Taken together, these interdisciplinary essays expand media theory to encompass philosophy, feminist critique, literary theory, marketing discourse, and art; provide a counterbalance to the persisting universalist impulse of media studies; and emphasize the need to consider media theory situationally. Contributors. Yuriko Furuhashi, Aaron Gerow, Mark Hansen, Marilyn Ivy, Takeshi Kadobayashi, Keisuke Kitano, Akihiro Kitada, Thomas Looser, Anne McKnight, Ryoko Misono, Akira Mizuta Lippit, Miryam Sas, Fabian Schäfer, Marc Steinberg, Tomiko Yoda, Alexander Zahlten

From Internationalism to Postcolonialism Rossen Djagalov 2020-03-19 Would there have been a Third World without the Second? Perhaps, but it would have looked very different. Although most histories of these geopolitical blocs and their constituent societies and cultures are written in reference to the West, the interdependence of the Second World in the East and the Third World is evident not only from a common nomenclature but also from their near-simultaneous disappearance around 1990. From

Internationalism to Postcolonialism addresses this historical blind spot by recounting the story of two Cold War-era cultural formations that claimed to represent the Third World project in literature and cinema: the Afro-Asian Writers Association (1958-1991) and the Tashkent Festival for African, Asian, and Latin American Film (1968-1988). The inclusion of writers and filmmakers from the Soviet Caucasus and Central Asia and extensive Soviet support aligned these organizations with Soviet internationalism. While these cultural alliances between the Second and the Third World never achieved their stated aim - the literary and cinematic independence from the West of these societies from the West - they did forge what Ngugi wa Thiong'o called "the links that bind us," along which now-canonical postcolonial authors, texts, and films could circulate across the non-Western world until the end of the Cold War. In the process of this historical reconstruction, *From Internationalism to Postcolonialism* inverts the traditional relationship between Soviet and postcolonial studies: rather than studying the (post-)Soviet experience through the lens of postcolonial theory, it documents the multiple ways in which that theory and its attendant literary and cinematic production have been shaped by the Soviet experience.

Teen TV Glyn Davis 2004-03-07 The first book to critically examine television produced for and watched by teens.

Historical Dictionary of Middle Eastern Cinema Terri Ginsberg 2020 "This second edition of *Historical Dictionary of Middle Eastern Cinema* contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on individual films, filmmakers, actors, significant historical figures, events, and concepts, and the countries themselves"--

Media and Management Rutvica Andrijasevic 2021-09-14 An essential account of how the media devices we use today inherit the management practices governing factory labor This book argues that management is enabled by media forms, just as media gives life to management. Media technologies central to management have included the stopwatch, the punch card, the calculator, and the camera, while management theories are taught in printed and virtual textbooks and online through TED talks. In each stage of the evolving relationship between workers and employers, management innovations are learned through media, with media formats producing fresh opportunities for management. Drawing on rich historical and ethnographic case studies, this book approaches key instances of the industrial and service economy—the legacy of Toyotism in today’s software industry, labor mediators in electronics manufacturing in Central and Eastern Europe, and app-based food-delivery platforms in China—to push media and management studies in new directions. *Media and Management* offers a provocative insight on the future of labor and media that inevitably cross geographical boundaries.

Films of Arab Loutfi and Heiny Srour Terri Ginsberg 2021-11-15 This book places long overdue focus on the Palestine solidarity films of two important Arab women directors whose cinematic works have never received due attention within the scholarly literature or the cultural public sphere. Through an analysis that situates these largely overlooked films within the matrix of an anti-Zionist critique of cinematic ontology, this book offers a materialist feminist appreciation of their political aesthetics while critiquing the ideological enabling conditions of their academic absenting. The study of these daring films fosters a much-needed, sustained understanding of the meaning and significance of Palestine solidarity filmmaking for and within the Arab world.

A Dictionary of Film Studies Annette Kuhn 2020-04-28 *A Dictionary of Film Studies* covers all aspects of its discipline as it is currently taught at undergraduate level. Offering exhaustive and authoritative coverage, this A-Z is written by experts in the field, and covers terms, concepts, debates, and

movements in film theory and criticism; national, international, and transnational cinemas; film history, movements, and genres; film industry organizations and practices; and key technical terms and concepts. Since its first publication in 2012, the dictionary has been updated to incorporate over 40 new entries, including computer games and film, disability, ecocinema, identity, portmanteau film, Practice as Research, and film in Vietnam. Moreover, numerous revisions have been made to existing entries to account for developments in the discipline, and changes to film institutions more generally. Indices of films and filmmakers mentioned in the text are included for easy access to relevant entries. The dictionary also has 13 feature articles on popular topics and terms, revised and informative bibliographies for most entries, and more than 100 web links to supplement the text.

Visualizing the Palestinian Struggle Terri Ginsberg 2016-10-26 This book offers a much-needed focus on Palestine solidarity films, supplying a critical theoretical framework whose intellectual thrust is rooted in the challenges facing scholars censored for attempting to rectify and reverse the silencing of a subject matter about which much of the world would remain uninformed without cinematic and televisual mediation. Its innovative focus on Palestine solidarity films spans a selected array of works which began to emerge during the 1970s, made by directors located outside Palestine/Israel who professed support for Palestinian liberation. *Visualizing the Palestinian Struggle* analyzes Palestine solidarity films hailing from countries such as Canada, the United Kingdom, Egypt, Iran, Palestine/Israel, Mexico, and the United States. *Visualizing the Palestinian Struggle* is an effort to insist, constructively, upon a rectification and reversal of the glaring and disproportionate minimization and distortion of discourse critical of Zionism and Israeli policy in the cinematic and televisual public sphere.

Documentary Filmmaking in the Middle East and North Africa Viola Shafik 2022-09-27 A comprehensive, in-depth study of Arab documentary filmmaking by leading experts in the field While many of the Arab documentary films that emerged after the digital turn in the 1990s have been the subject of close scholarly and media attention, far less well studied is the immense wealth of Arab documentaries produced during the celluloid era. These ranged from newsreels to information, propaganda, and educational films, travelogues, as well as more radical, artistic formats, such as direct cinema and film essays. This book sets out to examine the long history of Arab nonfiction filmmaking in the Middle East and North Africa across a range of national trajectories and documentary styles, from the early twentieth century to the present. Bringing together a distinguished group of film scholars, practitioners, and critics, *Documentary Filmmaking in the Middle East and North Africa* traces the historical development of documentary filmmaking with an eye to the widely varied socio-political, ethnic, linguistic, and cultural contexts in which the films emerged. Thematically, the contributions provide insights into a whole range of relevant issues, both theoretical and historical, such as structural development and state intervention, formats and aesthetics, new media, politics of representation, auteurs, subjectivity, minority filmmaking, 'Artivism,' and revolution. Also unearthing previously unrecognized scholarly work in the field, this rich and theoretically informed collection sheds light on a hitherto neglected part of international film history. Contributors: Ali Abudlameer, Hend Alawadhi, Jamal Bahmad, Ahmed Bedjaoui, Dore Bowen, Shohini Chaudhuri, Donatella della Ratta, Yasmin Desouki, Kay Dickinson, Ali Essafi, Nouri Gana, Mohannad Ghawanmeh, Olivier Hadouchi, Ahmad Izzo, Alisa Lebow, Peter Limbrick, Florence Martin, Irit Neidhardt, Stefan Pethke, Mathilde Rouxel, Viviane Saglier, Viola Shafik, Ella Shohat, Mohamad Soueid, Hanan Toukan, Oraib Toukan, Stefanie van der Peer, Nadia Yaqub, Alia Yunis, Hady Zaccak

Transnational Cinema Steven Rawle 2018-01-24 This core teaching text provides a thorough overview of the recently emerged field of transnational film studies. Covering a range of approaches to analysing

films about migrant, cross-cultural and cross-border experience, Steven Rawle demonstrates how film production has moved beyond clear national boundaries to become a product of border crossing finance and creative personnel. This comprehensive introduction brings together the key concepts and theories of transnational cinema, including genre, remakes, diasporic and exilic cinema, and the limits of thinking about cinema as a particularly national cultural artefact. It is an excellent course companion for undergraduate students of film, cinema, media and cultural studies studying transnational and global cinema, and provides both students and lovers of film alike with a strong grounding in this timely field of film studies.

Mediating the Uprising Rebecca Joubin 2020-05-15 Mediating the Uprising: Narratives of Gender and Marriage in Syrian Television Drama shows how gender and marriage metaphors inform post-uprising Syrian drama for various forms of cultural and political critique. These narratives have become complicated since the uprising due to the Syrian regime's effort to control the revolutionary discourse. As Syria's uprising spawned more terrorist groups, some drama creators became nostalgic for pre-war days. While for some screenwriters a return to pre-2011 life would be welcome after so much bloodshed, others advocated profound cultural and social transformation, instead. They employed marriage and gender metaphors in the stories they wrote to engage in political critique, even at the risk of creating marketing difficulties for the shows or they created escapist stories such as transnational adaptations and Old Damascus tales. Serving as heritage preservation, Mediating the Uprising underscores that television drama creators in Syria have many ways of engaging in protest, with gender and marriage at the heart of the polemic.

Assembly Codes Matthew Hockenberry 2021-08-13 The contributors to Assembly Codes examine how media and logistics set the conditions for the circulation of information and culture. They document how logistics—the techniques of organizing and coordinating the movement of materials, bodies, and information—has substantially impacted the production, distribution, and consumption of media. At the same time, physical media, such as paperwork, along with media technologies ranging from phone systems to software are central to the operations of logistics. The contributors interrogate topics ranging from the logistics of film production and the construction of internet infrastructure to the environmental impact of the creation, distribution, and sale of vinyl records. They also reveal how logistical technologies have generated new aesthetic and performative practices. In charting the specific points of contact, dependence, and friction between media and logistics, Assembly Codes demonstrates that media and logistics are co-constitutive and that one cannot be understood apart from the other. Contributors Ebony Coletu, Kay Dickinson, Stefano Harney, Matthew Hockenberry, Tung-Hui Hu, Shannon Mattern, Fred Moten, Michael Palm, Ned Rossiter, Nicole Starosielski, Liam Cole Young, Susan Zieger

Hope Is of a Different Color Magda Lipska 2021-12-30 The history of film students from the Global South who studied in Poland during the Cold War. As Poland's second-largest city, Łódź was a hub for international students who studied in Poland from the mid-1960s to 1989. The Łódź Film School, a member of CILECT since 1955, was a favored destination, with students from Africa, Latin America, and the Middle East accounting for one-third of its international student body. Despite the school's international reputation, the experience of its filmmakers from the Global South is little known beyond Poland. Hope Is of a Different Color addresses the history of student exchanges between the Global South and the Polish People's Republic during the Cold War. It sheds light on the experiences and careers of a generation of young filmmakers at Łódź, many of whom went on to achieve success as artists in their home countries, and provides insight into emerging areas of research and race relations in Central and Eastern Europe. The essays reflect on these issues from multiple perspectives,

considering sociology, political science, art, and film history. The book also features previously unpublished photographs and film stills from private archives along with visual and written material collected at the Łódź Film School.

Cosmopolitan Radicalism Zeina Maasri 2020-08-06 Exploring the intersections of visual culture, design and politics in Beirut from the late 1950s to the mid-1970s, this compelling interdisciplinary study critically examines a global conjuncture in Lebanon's history, marked by anticolonial struggle and complicated by a Cold War order. Against a celebratory reminiscence of the 'golden years', Beirut's long 1960s is conceived of as a liminal juncture, an anxious time and space when the city held out promises at once politically radical and radically cosmopolitan. Zeina Maasri examines the transnational circuits that animated Arab modernist pursuits, shedding light on key cultural transformations that saw Beirut develop as a Mediterranean site of tourism and leisure, a nexus between modern art and pan-Arab publishing and, through the rise of the Palestinian Resistance, a node in revolutionary anti-imperialism. Drawing on uncharted archives of printed media this book expands the scope of historical analysis of the postcolonial Arab East.