

The Cinema Of Bela Tarr The Circle Closes

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Apocalypse Revisited: A Critical Study on End Times Melis Mulazimoglu Erkal 2019-01-04 Apocalypse, Revisited: A Critical Study on End Times explores why and how Apocalypse has been revisited in myriad contexts from literature to history, religion to social life and media to popular culture.

Cinematic Modernism and Contemporary Film Howard Finn 2022-10-06 Cinema was the most important new artistic medium of the twentieth century and modernism was the most important new aesthetic movement across the arts in the twentieth century. However, what exactly is the relationship between cinema and modernism? Cinematic Modernism and Contemporary Film explores how in the early twentieth century cinema came to be seen as one of the new technologies which epitomised modernity and how cinema itself reflected ideas, hopes and fears concerning modern life. Howard Finn examines the emergence of a new 'international style' of cinema, combining a poetic aesthetic of the image with genre-based fictional narrative and documentary realism. He provides concise accounts of how theorists such as André Bazin, Siegfried Kracauer, Gilles Deleuze and Jacques Rancière have discussed this cinematic aesthetic, clarifying debates over terms such as 'realism', 'classical' and 'avant-garde' as well as recent controversies over terms such as 'slow cinema' and 'vernacular modernism'. He further argues the influence of modernism through close readings of many contemporary films, including films by Abbas Kiarostami, Béla Tarr, Jia Zhangke, and Angela Schanelec. Drawing on a broad range of examples, including Soviet montage, Italian neorealism, postwar new waves and the 'new cinema' of Taiwan and Iran, this book explores the cultural significance of modernism and its lasting influence over cinema.

Hungarian Cinema John Cunningham 2004 Hungarian cinema has often been forced to tread a precarious and difficult path. Through the failed 1919 revolution to the defeat of the 1956 Uprising and its aftermath, Hungarian film-makers and their audiences have had to contend with a multiplicity of problems. In the 1960s, however, Hungary entered into a period of relative stability and increasing cultural relaxation, resulting in an astonishing growth of film-making. Innovative and groundbreaking directors such as Miklós Jancsó (Hungarian Rhapsody, The Red and the White), István Szabó (Mephisto, Sunshine) and Márta Mészáros (Little Vilma: The Last Diary) emerged and established the reputation of Hungarian films on a global basis. This is the first book to discuss all major aspects of Hungarian cinema, including avant-garde, animation, and representations of the Gypsy and Jewish minorities.

Filmosophy Daniel Frampton 2006 'Filmosophy' is a manifesto for a radically philosophical way of understanding cinema. The book coalesces 20th century ideas of film as thought into a practical theory of 'film-thinking', arguing that film style conveys poetic ideas through a constant dramatic 'intent' about

the characters, spaces, and events of film.

The Cinema of Alexander Sokurov Jeremi Szaniawski 2014-02-04 One of the last representatives of a brand of serious, high-art cinema, Alexander Sokurov has produced a massive oeuvre exploring issues such as history, power, memory, kinship, death, the human soul, and the responsibility of the artist. Through contextualization and close readings of each of his feature fiction films (broaching many of his documentaries in the process), this volume unearths a vision of Sokurov's films as equally mournful and passionate, intellectual, and sensual, and also identifies in them a powerful, if discursively repressed, queer sensitivity, alongside a pattern of tensions and paradoxes. This book thus offers new keys to understand the lasting and ever-renewed appeal of the Russian director's Janus-like and surprisingly dynamic cinema – a deeply original and complex body of work in dialogue with the past, the present and the future.

Transcendental Style in Film Paul Schrader 2018-05-18 With a new introduction, acclaimed director and screenwriter Paul Schrader revisits and updates his contemplation of slow cinema over the past fifty years. Unlike the style of psychological realism, which dominates film, the transcendental style expresses a spiritual state by means of austere camerawork, acting devoid of self-consciousness, and editing that avoids editorial comment. This seminal text analyzes the film style of three great directors—Yasujiro Ozu, Robert Bresson, and Carl Dreyer—and posits a common dramatic language used by these artists from divergent cultures. The new edition updates Schrader's theoretical framework and extends his theory to the works of Andrei Tarkovsky (Russia), Béla Tarr (Hungary), Theo Angelopoulos (Greece), and Nuri Bilge Ceylan (Turkey), among others. This key work by one of our most searching directors and writers is widely cited and used in film and art classes. With evocative prose and nimble associations, Schrader consistently urges readers and viewers alike to keep exploring the world of the art film.

Dreaming of Cinema Adam Lowenstein 2014-11-11 Video games, YouTube channels, Blu-ray discs, and other forms of "new" media have made theatrical cinema seem "old." A sense of "cinema lost" has accompanied the ascent of digital media, and many worry film's capacity to record the real is fundamentally changing. Yet the Surrealist movement never treated cinema as a realist medium and understood our perceptions of the real itself to be a mirage. Returning to their interpretation of film's aesthetics and function, this book reads the writing, films, and art of Luis Buñuel, Salvador Dalí, Man Ray, André Breton, André Bazin, Roland Barthes, Georges Bataille, Roger Caillois, and Joseph Cornell and recognizes their significance for the films of David Cronenberg, Nakata Hideo, and Atom Egoyan; the American remake of the Japanese Ring (1998); and a YouTube channel devoted to Rock Hudson. Offering a positive alternative to cinema's perceived crisis of realism, this innovative study enriches the meaning of cinematic spectatorship in the twenty-first century.

Bela Tarr, the Time After Jacques Ranciere 2013 From Almanac of Fall (1984) to The Turin Horse (2011), renowned Hungarian filmmaker Béla Tarr has followed the collapse of the communist promise. The "time after" is the time when we are less interested in histories and their successes or failures than we are in the delicate fabric of time from which they are carved.

The Cinema of Béla Tarr András B. Kovács 2013-05-21 The Cinema of Béla Tarr is a critical analysis of the work of Hungary's most prominent and internationally best known film director, written by a scholar who has followed Bela Tarr's career through a close personal and professional relationship for more than twenty-five years. András Bálint Kovács traces the development of Tarr's themes, characters, and style, showing that almost all of his major stylistic and narrative innovations were already present in his early films and that through a conscious and meticulous recombination of and experimentation with these

elements, Tarr arrived at his unique style. The significance of these films is that, beyond their aesthetic and historical value, they provide the most powerful vision of an entire region and its historical situation. Tarr's films express, in their universalistic language, the shared feelings of millions of Eastern Europeans.

The Cinema of Raúl Ruiz Michael Goddard 2013-09-22 Raúl Ruiz, while considered one of the world's most significant filmmakers by several film critics, is yet to be the subject of any thorough engagement with his work in English. This volume sets out on this task by mapping, as fully as possible, Ruiz's cinematic trajectory across more than five decades of prolific work, up to his death in 2011; ranging from his earliest work in Chile to high-budget 'European' costume dramas culminating in *Mysteries of Lisbon* (2010). It does so by treating Ruiz's work – with its surrealist, magic realist, popular cultural, and neo-Baroque sources – as a type of 'impossible' cinematic cartography, mapping real, imaginary, and virtual spaces, and crossing between different cultural contexts, aesthetic strategies, and technical media. It argues that across the different phases of Ruiz's work identified, there are key continuities such as the invention of singular cinematic images and the interrogation of their possible and impossible combinations.

Positioning Art Cinema Geoff King 2019-01-24 Art cinema occupies a space in the film landscape that is accorded a particular kind of value. From films that claim the status of harsh realism to others which embody aspects of the tradition of modernism or the poetic, art cinema encompasses a variety of work from across the globe. But how is art cinema positioned in the film marketplace, or by critics and in academic analysis? Exactly what kinds of cultural value are attributed to films of this type and how can this be explained? This book offers a unique analysis of how such processes work, including the broader cultural basis of the appeal of art cinema to particular audiences. Geoff King argues that there is no single definition of art cinema, but a number of distinct and recurrent tendencies are identified. At one end of the spectrum are films accorded the most 'heavyweight' status, offering the greatest challenges to viewers. Others mix aspects of art cinema with more accessible dimensions such as uses of popular genre frameworks and 'exploitation' elements involving explicit sex and violence. Including case studies of key figures such as Michael Haneke, Pedro Almodóvar and Jean-Pierre and Luc Dardenne, this is a crucial contribution to understanding both art cinema itself and the discourses through which its value is established.

The Intervals of Cinema Jacques Rancière 2014-10-07 An essential analysis of cinema from one of the great figures of French philosophy. Cinema, like language, can be said to exist as a system of differences. In his latest book, acclaimed philosopher Jacques Rancière looks at cinematic art in comparison to its corollary forms in literature and theatre. From literature, he argues, cinema takes its narrative conventions, while at the same time effacing literature's images and philosophy; and film rejects theatre, while also fulfilling theatre's dream. Built on these contradictions, the cinema is the real, material space in which one is moved by the spectacle of shadows. Thus, for Rancière, film is the perpetually disappointed dream of a language of images.

Cinematic Bodies of Eastern Europe and Russia Matilda Mroz 2016-10-18 Bringing together a range of theoretical and critical approaches, this edited collection is the first book to examine representations of the body in Eastern European and Russian cinema after the Second World War. Drawing on the history of the region, as well as Western and Eastern scholarship on the body, the book focuses on three areas: the traumatized body, the body as a site of erotic pleasure, and the relationship between the body and history. Critically dissecting the different ideological and aesthetic ways human bodies are framed, *The Cinematic Bodies of Eastern Europe and Russia* also demonstrates how bodily discourses oscillate between complicity and subversion, and how they shaped individuals and societies both during and after

the period of state socialism.

Remapping Cold War Media Alice Lovejoy 2022-06-21 Why were Hollywood producers eager to film on the other side of the Iron Curtain? How did Western computer games become popular in socialist Czechoslovakia's youth paramilitary clubs? What did Finnish commercial television hope to gain from broadcasting Soviet drama? Cold War media cultures are typically remembered in terms of an East-West binary, emphasizing conflict and propaganda. *Remapping Cold War Media*, however, offers a different perspective on the period, illuminating the extensive connections between media industries and cultures in Europe's Cold War East and their counterparts in the West and Global South. These connections were forged by pragmatic, technological, economic, political, and aesthetic forces; they had multiple, at times conflicting, functions and meanings. And they helped shape the ways in which media circulates today—from film festivals, to satellite networks, to coproductions. Considering film, literature, radio, photography, computer games, and television, *Remapping Cold War Media* offers a transnational history of postwar media that spans Eastern and Western Europe, the Nordic countries, Cuba, the United States, and beyond. Contributors draw on extensive archival research to reveal how media traveled across geopolitical boundaries; the processes of translation, interpretation, and reception on which these travels depended; and the significance of media form, content, industries, and infrastructures then and now.

Cinematic Bodies of Eastern Europe and Russia Ewa Mazierska 2016-10-27 Bringing together a range of theoretical and critical approaches, this edited collection is the first book to examine representations of the body in Eastern European and Russian cinema after the Second World War. Drawing on the history of the region, as well as Western and Eastern scholarship on the body, the book focuses on three areas: the traumatized body, the body as a site of erotic pleasure, and the relationship between the body and history. Critically dissecting the different ideological and aesthetic ways human bodies are framed, *The Cinematic Bodies of Eastern Europe and Russia* also demonstrates how bodily discourses oscillate between complicity and subversion, and how they shaped individuals and societies both during and after the period of state socialism.

Post-Communist Malaise Zoran Samardzija 2020-05-15 The collapse of communism in the Soviet Union and Eastern Europe was supposed to bring about the “end of history” with capitalism and liberal democracy achieving decisive victories. Europe would now integrate and reconcile with its past. However, the aftershocks of the financial crisis of 2008—the rise in right-wing populism, austerity politics, and mass migration—have shown that the ideological divisions which haunted Europe in the twentieth century still remain. It is within this context that *Post-Communist Malaise* revives discourses of political modernism and revisits debates from Marxism and seventies film theory. Analyzing work of Theo Angelopoulos, Věra Chytilová, Srdjan Dragojević, Jean-Luc Godard, Miklós Jancsó, Emir Kusturica, Dušan Makavejev, Cristi Puiu, Jan Švankmajer, Andrei Tarkovsky, and Béla Tarr, the book focuses on how select cinemas from Eastern Europe and the Balkans critique the neoliberal integration of Europe whose failures fuel the rise of nationalism and right-wing politics. By politicizing art cinema from the regions, *Post-Communist Malaise* asks fundamental questions about film, aesthetics, and ideology. It argues for the utopian potential of the materiality of cinematic time to imagine a new political and cultural organization for Europe.

Flickering Empire Michael Glover Smith 2015-01-20 *Flickering Empire* tells the fascinating yet little-known story of how Chicago served as the unlikely capital of American film production in the years before the rise of Hollywood (1907–1913). As entertaining as it is informative, *Flickering Empire* straddles the worlds of academic and popular nonfiction in its vivid illustration of the rise and fall of the major Chicago movie studios in the mid-silent era (principally Essanay and Selig Polyscope). Colorful, larger-than-life

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historical figures, including Thomas Edison, Charlie Chaplin, Oscar Micheaux, and Orson Welles, are major players in the narrative—in addition to important though forgotten industry titans, such as "Colonel" William Selig, George Spoor, and Gilbert "Broncho Billy" Anderson.

The Cinema of István Szabó John Cunningham 2014-08-26 István Szabó is one of Hungary's most celebrated and best-known film directors, and the only Hungarian to have won an Academy Award for Best Foreign Language Film, for *Mephisto* (1981). In a career spanning over five decades Szabó has relentlessly examined the place of the individual in European history, particularly those caught up in the turbulent events of Central Europe and his own native Hungary. His protagonists struggle to find a place for themselves, some meaning in their lives, security and a sense of being, against a background of two world wars (*Colonel Redl*, *Confidence*), the Holocaust (*Sunshine*), the Hungarian Uprising and the Cold War (*Father*, *25 Fireman's Street*, *Taking Sides*). This is the first English-language study of all his feature films and uses material from interviews with Szabó and his collaborators. Also included are chapters on his formative years, including his time at the famous Budapest Film Academy and the relationship of the state to the film industry in Hungary.

Slow Cinema Tiago de Luca 2015-12-31 Focused on a body of films bound together through a cinematic aesthetic of slowness, this book is a pioneering effort to situate, theorise and map out slow cinema within contemporary global film production and across world cinema history.

Projections of Memory Richard I. Suchenski 2016-06-30 *Projections of Memory* is an exploration of a body of innovative cinematic works that utilize their extraordinary scope to construct monuments to the imagination that promise profound transformations of vision, selfhood, and experience. This form of cinema acts as a nexus through which currents from the other arts can interpenetrate. By examining the strategies of these projects in relation to one another and to the larger historical forces that shape them--tracing the shifts and permutations of their forms and aspirations--*Projections of Memory* remaps film history around some of its most ambitious achievements and helps to clarify the stakes of cinema as a twentieth-century art form.

Exile Cinema Michael Atkinson 2008-03-13 Offers a cross section of international fringe cinema.

The Berlin School and Its Global Contexts Jaimey Fisher 2018-06-04 Germany's most important filmmaking movement in conversation with its peers across the globe.

The Coen Brothers Encyclopedia Lynnea Chapman King 2014-10-10 This encyclopedia focuses on all aspects of the Coen Brothers' work—from writing and directing *Blood Simple* (1983) to their involvement in the forthcoming television series, *Fargo*. This extensive reference contains material on all of the films the brothers have written, produced, and directed, as well as their sideline ventures.

The Cinema of Central Europe Peter Hames 2004 Analysis of 24 films including: *People of the mountains*, *Ashes and diamonds*, *Knife in the water*, *A shop on the high street*, *Closely observed trains*, *Daisies*, *Man of marble*, *Colonel Redl*, *The decalogue (Dekalog)*, *Satantango*, *The garden*, *Alice* (directed by Jan Svankmajer).

Slow Places in Béla Tarr's Films Clara Orban 2021-09-08 This book explores Hungarian filmmaker Béla Tarr's approach to creating geographies of indifference through slow cinema techniques. Author Clara Orban utilizes close readings of the films, relevant poems, a thorough filmography, and an interview with Tarr in her analysis.

Slow Movies Ira Jaffe 2014-05-14 "In all film there is the desire to capture the motion of life, to refuse immobility," Agnes Varda has noted. But to capture the reality of human experience, cinema must fasten on stillness and inaction as much as motion. *Slow Movies* investigates movies by acclaimed international directors who in the past three decades have challenged mainstream cinema's reliance on motion and action. More than other realist art cinema, slow movies by Lisandro Alonso, Nuri Bilge Ceylan, Pedro Costa, Jia Zhang-ke, Abbas Kiarostami, Cristian Mungiu, Alexander Sokurov, Bela Tarr, Gus Van Sant and others radically adhere to space-times in which emotion is repressed along with motion; editing and dialogue yield to stasis and contemplation; action surrenders to emptiness if not death.

Noir and Blanchot William S. Allen 2020-01-23 In dark or desperate times, the artwork is placed in a difficult position. Optimism seems naïve, while pessimism is no better. During some of the most demanding years of the 20th century two distinctive bodies of work sought to respond to this problem: the writings of Maurice Blanchot and American film noir. Both were seeking not only to respond to the times but also to critically reflect them, but both were often criticised for their own darkness. Understanding how this darkness became the means of responding to the darkness of the times is the focus of *Noir and Blanchot*, which examines key films from the period (including *Double Indemnity* and *Vertigo*) alongside Blanchot's writings (particularly his 1948 narrative *Death Sentence*). What emerges from this investigation is the complex manner in which these works disrupt the experience of time and the event and in doing so expose an entirely different mode of material expression.

Sound Design is the New Score Danijela Kulezic-Wilson 2019-11-01 The practice of blurring the line between score and sound design has transformed contemporary film soundscape by challenging not only the long-established hierarchical relationships between dialogue, music, and sound effects, but also the modes of perception shaped by classical soundtrack practices. The methods of this new trend rely on the language of contemporary popular and art music, producing soundtracks in which it is difficult to tell the difference between score and ambient sound, where pieces of electroacoustic music are merged with diegetic sound, sound effects are absorbed into the score or treated as music, and diegetic sound is treated as *musique concrète*. In *Sound Design is the New Score*, Kulezic-Wilson explores theoretical, aesthetic, and sensuous dimensions of this new trend, providing a multifaceted portrait of a practice which recognizes the interconnectedness of all soundtrack elements and emphasizes their inherent musicality. The aesthetic concerns of this practice are illuminated through the concept of the aesthetics of reticence which rejects classical narrative and scoring conventions and uses integrated soundtrack strategies to create the space for mystery in art and for individuality in the cinematic experience. The book's emphasis on sensuous and musical aspects of this practice, informed by the feminist discourse on the erotics of art, challenges popular notions about sensory cinema, demonstrating that the sensuousness of film form and its soundscapes is more sophisticated than simply being the result of excessive sensory stimulation facilitated by the use of digital technology or the "intensified" aesthetics it inspires. The discussion is supported by a wide range of case studies from American Independent, Asian, Australian, and European cinemas, including films by Shane Carruth, Claire Denis, Hou Hsiao-Hsien, Harmony Korine, David Michôd, Gus Van Sant, and Peter Strickland.

Space in Romanian and Hungarian Cinema Anna Batori 2018-05-07 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.

Organic Cinema Thorsten Botz-Bornstein 2017-06-01 The “organic” is by now a venerable concept within aesthetics, architecture, and art history, but what might such a term mean within the spatialities and temporalities of film? By way of an answer, this concise and innovative study locates organicity in the work of Béla Tarr, the renowned Hungarian filmmaker and pioneer of the “slow cinema” movement. Through a wholly original analysis of the long take and other signature features of Tarr’s work, author Thorsten Botz-Bornstein establishes compelling links between the seemingly remote spheres of film and architecture, revealing shared organic principles that emphasize the transcendence of boundaries.

After Authority Kalling Heck 2020-02-14 Authority year zero : on Germany year zero -- The image that waits : on Satantango -- The end of authority, the end of democracy : on woman on the beach -- Force, hope, and death : on medium cool -- Coda : political modernism and the possibility for action.

The Cinema of Alexander Sokurov Jeremi Szaniawski 2013-11-22 One of the last representatives of a brand of serious, high-art cinema, Alexander Sokurov has produced a massive oeuvre exploring issues such as history, power, memory, kinship, death, the human soul, and the responsibility of the artist. Through contextualization and close readings of each of his feature fiction films (broaching many of his documentaries in the process), this volume unearths a vision of Sokurov's films as equally mournful and passionate, intellectual, and sensual, and also identifies in them a powerful, if discursively repressed, queer sensitivity, alongside a pattern of tensions and paradoxes. This book thus offers new keys to understand the lasting and ever-renewed appeal of the Russian director's Janus-like and surprisingly dynamic cinema - a deeply original and complex body of work in dialogue with the past, the present and the future.

The Cinema of Agnès Varda Delphine Benezet 2014-04-14 Agnès Varda, a pioneer of the French New Wave, has been making radical films for over half a century. Many of these are considered by scholars, filmmakers, and audiences alike, as audacious, seminal, and unforgettable. This volume considers her production as a whole, revisiting overlooked films like *Mur*, *Murs/Documenteur* (1980–81), and connecting her cinema to recent installation work. This study demonstrates how Varda has resisted norms of representation and dictates of production. It also shows how she has elaborated a personal repertoire of images, characters, and settings, which all provide insight on their cultural and political contexts. The book thus offers new readings of this director’s multifaceted rêveries, arguing that her work should be seen as an aesthetically influential and ethically-driven production where cinema is both a political and collaborative practice, and a synesthetic art form.

Finnish Cinema Henry Bacon 2016-10-01 This book presents an expert analysis of the transnational aspects of Finnish cinema throughout its history. As a small nation cinema, Finnish film culture has, even at its most nationalistic, always been attached to developments in other film producing nations in terms of production and distribution as well as genres and aesthetics. Recent developments in film theory offer exciting new approaches and methodologies for the study of transnational phenomena in the field of film culture, both past and present. The authors employ a wide range of cutting edge methodologies in order to address the major issues involved in transnational approaches to film culture. Until recently, much of this research has focused on globalization and questions related to diasporic cinema, while transnational

issues related to small nation film cultures have been marginalized. This study focuses on how small nation cinemas have faced the dilemma of contributing to the construction and maintenance of national culture and identity, while responding to audience tastes largely shaped by foreign cinemas. With Finland's intriguing political placement between East and West, along with the high portion of film history preserved in Finnish archives, this thoroughly contextualized multidisciplinary analysis of Finnish film history serves as an illuminating case study of the transnational aspects of small nation cinemas.

The Cinema of Michael Winterbottom Bruce Bennett 2013-11-26 This comprehensive study of prolific British filmmaker Michael Winterbottom explores the thematic, stylistic, and intellectual consistencies running through his eclectic and controversial body of work. Within an overview of his career, this volume undertakes a close analysis of fifteen of Winterbottom's films ranging from TV dramas to transnational coproductions featuring Hollywood stars, and from documentaries to costume films. This analysis is grounded in a consideration of Winterbottom's collaborative working practices, the political and cultural contexts of the work, and its critical reception. Arguing that Winterbottom's work comprises a 'cinema of borders', it examines its treatment of sexuality, class, ethnicity, national and international politics. The book argues that what is evident in Winterbottom's oeuvre is the search for an adequate means of narrating inequality, injustice, and violence. Drawing out the tensions, contradictions, and border-crossing strategies of these films, *The Cinema of Michael Winterbottom* highlights the complex political aesthetic that structures the work of this singular director.

The Routledge Companion to World Cinema Rob Stone 2017-09-27 The Routledge Companion to World Cinema explores and examines a global range of films and filmmakers, their movements and audiences, comparing their cultural, technological and political dynamics, identifying the impulses that constantly reshape the form and function of the cinemas of the world. Each of the forty chapters provides a survey of a topic, explaining why the issue or area is important, and critically discussing the leading views in the area. Designed as a dynamic forum for forty-three world-leading scholars, this companion contains significant expertise and insight and is dedicated to challenging complacent views of hegemonic film cultures and replacing outmoded ideas about production, distribution and reception. It offers both a survey and an investigation into the condition and activity of contemporary filmmaking worldwide, often challenging long-standing categories and weighted—often politically motivated—value judgements, thereby grounding and aligning the reader in an activity of remapping which is designed to prompt rethinking.

Environmental Cultures in Soviet East Europe Anna Barcz 2020-12-10 For more than 40 years Eastern European culture came under the sway of Soviet rule. What is the legacy of this period for cultural attitudes to the environment and the contemporary battle to confront climate change? This is the first in-depth study of the legacy of the Soviet era on attitudes to the environment in countries such as Poland, Hungary and Ukraine. Exploring responses in literature, culture and film to political projects such as the collectivisation of agricultural land, the expansion of the mining industry and disasters such as the Chernobyl explosion, Anna Barcz opens up new understandings of local political traditions and examines how they might be harnessed in the cause of contemporary environmental activism. The book covers works by writers such as Christa Wolf, the Nobel Prize winner Svetlana Alexievich and film-makers such as Béla Tarr, Andrzej Wajda and Wladyslaw Pasikowski.

Pictorialism in Cinema Jarmo Valkola 2016-09-23 This book explores the unique phenomenon of pictorialism and its connection with other arts in film and media studies. Pictorialism is motivated by the commitment to develop and increase the function and effectiveness of images, sounds, and performances that aesthetically formulate, translate, and change the effects of contemporary cinema to

higher dimensions and qualities of art. The book's main focus is when pictorialism as such is the major aesthetic convention used in filmmaking practice, and when pictorialism itself forms the key element of the narrative, considering a number of theoretical and practical issues of filmic narration, including: What are the main challenges of pictorial communication? How is pictorialism used in films? How far is the "pictorial image" a combination of the bodily performance of the characters, the surrounding landscape, and the evocative use of the soundscape? More generally, what is the state of image studies today? The first part of this book deals with the conventions of pictorialist connections in architecture, painting and photography, and their influences on cinematic representations and on film studies and film theory. The films analysed here combine various styles, but the focus is tracking down pictorialism's influences through a large spectre of matters. The next section explores pictorialism's development in Hollywood cinema, in European Cinema, in avant-garde film, and in documentary. Finally, the book concludes with three large sections devoted to the developers of modern pictorialist cinema, namely Theo Angelopoulos, Aki Kaurismäki and Béla Tarr. As such, this study offers a way to understand the main ideas, subjects and stylisation of pictorialism in cinema, to explore the main ingredients of this phenomenon, and to focus on narratives that are in the service of pictorial matters.

Poetics of Slow Cinema Emre Çağlayan 2018-10-12 This book discusses slow cinema, a contemporary global production trend that has recently gained momentum in film theory and criticism. Slow films dispense with narrative progression in favour of a contemplative mood, which is stretched out to the extreme in order to impel viewers to confront cinematic temporality in all its undivided glory. Despite its critical reputation as an oblique mode of film practice, slow cinema continues to attract, challenge and provoke audiences. Focusing on filmmakers Béla Tarr, Tsai Ming-liang and Nuri Bilge Ceylan, this book identifies nostalgia, absurd humour and boredom as intrinsic dimensions of slow cinema and explores the ways in which these directors negotiate local filmmaking conventions with the demands of a global cinephile niche. As the first study to treat slow cinema both as an aesthetic style and as an institutional discourse, *Poetics of Slow Cinema* offers an illuminating perspective on the tradition's historical genealogy and envisions it with a Janus-faced disposition in the age of digital technologies—lamenting at once the passing of difficult, ambiguous modernist film and capitalizing on the yearning for its absence.

The Magic Hour J. Hoberman 2003 The magic hour is the name film-makers give the pre-dusk late afternoon, when anything photographed can be bathed in a melancholy golden light. This work anthologizes J. Hoberman's movie reviews, cultural criticism, and political essays, published in *The Village Voice*, *Artforum*, and elsewhere during the period bracketed by the fall of the Berlin Wall and the collapse of the World Trade Towers.