

The Personal Camera Subjective Cinema And The Ess

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The Documentary Film Book Brian Winston 2019-07-25 Powerfully posing questions of ethics, ideology, authorship and form, documentary film has never been more popular than it is today. Edited by one of the leading British authorities in the field, The Documentary Film Book is an essential guide to current thinking on documentary film. In a series of fascinating essays, key international experts discuss the theory of documentary, outline current understandings of its history (from pre-Flaherty to the post-Griersonian world of digital 'i-Docs'), survey documentary production (from Africa to Europe, and from the Americas to Asia), consider documentaries by marginalised minority communities, and assess its contribution to other disciplines and arts. Brought together here in one volume, these scholars offer compelling evidence as to why, over the last few decades, documentary has come to the centre of screen studies.

Experimental and Independent Italian Cinema Cristiano Anthony Cristiano 2020-07-06 Discussing a variety of independent and experimental Italian films, this book gives voice to a critically neglected form of Italian cinema. By examining the work of directors such as Marinella Pirelli, Mirko Locatelli and Cesrae Zavattini, the book defines, inspects and studies the cinematic panorama of Italy through a new lens. It thereby explores the character of independent films and their related practices within the Italian historical, cultural and cinematic landscape.

Embodied Visions Torben Grodal 2009-03-17 Embodied Visions presents a groundbreaking analysis of film through the lens of bioculturalism, revealing how human biology as well as human culture determine how films are made and experienced. Throughout his study, Torben Grodal uses the breakthroughs of modern brain science to explain central features of film aesthetics and to construct a general model of aesthetic experience-what he terms the PECMA flow model-that demonstrates the movement of information and emotions in the brain when viewing film. Examining a wide array of genres-animation, romance, pornography, fantasy, horror-from evolutionary and psychological perspectives, Grodal also reflects on social issues at the intersection of film theory and neuropsychology. These include moral

problems in film viewing, how we experience realism and character identification, and the value of the subjective forms that cinema uniquely elaborates.

[A Dictionary of Film Studies](#) Annette Kuhn 2012-06-21 Written by experts in the field, this dictionary covers all aspects of film studies, including terms, concepts, debates, and movements in film theory and criticism, national, international and transnational cinemas, film history, film movements and genres, film industry organizations and practices, and key technical terms and concepts in 500 detailed entries. Most entries also feature recommendations for further reading and a large number also have web links. The web links are listed and regularly updated on a companion website that complements the printed book. The dictionary is international in its approach, covering national cinemas, genres, and film movements from around the world such as the Nouvelle Vague, Latin American cinema, the L'exploitation film, Bollywood, Yiddish cinema, the spaghetti western, and World cinema. The most up-to-date dictionary of its kind available, this is a must-have for all students of film studies and ancillary subjects, as well as an informative read for cinephiles and for anyone with an interest in films and film criticism.

The Cinema of Me Alisa Lebow 2012-05-29 When a filmmaker makes a film with herself as a subject, she is already divided as both the subject matter of the film and the subject making the film. The two senses of the word are immediately in play - the matter and the maker—thus the two ways of being subjectified as both subject and object. Subjectivity finds its filmic expression, not surprisingly, in very personal ways, yet it is nonetheless shaped by and in relation to collective expressions of identity that can transform the cinema of 'me' into the cinema of 'we'. Leading scholars and practitioners of first-person film are brought together in this groundbreaking collection to consider the theoretical, ideological, and aesthetic challenges wrought by this form of filmmaking in its diverse cultural, geographical, and political contexts.

Documentary Filmmaking in Contemporary Brazil Gustavo Procopio Furtado 2019-01-08 "Like Brazilian society, documentary filmmaking is undergoing transformation, becoming an increasingly inclusive and diverse field, intervening in the ongoing struggle for social justice and equal distribution of power. As the first English-language monograph to focus on this body of work, this book examines the ways in which contemporary documentaries explore the borders between centers and margins, visibilities and invisibilities, silences and speech, and forms of authority and their contestation. Centered on an eclectic cluster of documentaries - from ethnographic documentaries and indigenous videos to films concerned with social and criminal justice, including first-person, essayistic films - this book brings into view the transformations of both Brazilian society and filmmaking, ultimately examining the genre's preoccupation with archival content"--

Non-Cinema William Brown 2018-07-12 *Non-Cinema: Global Digital Film-making and the Multitude* provides an original film-philosophy through which to understand low budget digital filmmaking from around the globe. It draws upon a wide range of western and non-western philosophers, physicists, theorists of 'Third Cinema,' and contemporary film theorists and film-philosophers in order to argue that the future of cinema lies at the margins, in the extreme, the overlooked and the under-funded - the sort that distributors, exhibitors and audiences would not consider to be cinema at all, hence "non-cinema." Analysing numerous films, William Brown argues that contemporary low-budget digital cinema is also through its

digital form a political cinema that suggests that we are not detached observers of the world, but entangled participants therewith. Non-Cinema constructs this argument by looking at work by established filmmakers like Jean-Luc Godard, Abbas Kiarostami, Jafar Panahi and Michael Winterbottom, as well as lesser known work from places as diverse as Asia, the Middle East, Europe, the Americas and Africa.

The Essay Film Timothy Corrigan 2011-08-01 Why have certain kinds of documentary and non-narrative films emerged as the most interesting, exciting, and provocative movies made in the last twenty years? Ranging from the films of Ross McElwee (*Bright Leaves*) and Agnes Varda (*The Gleaners and I*) to those of Abbas Kiarostami (*Close Up*) and Ari Folman (*Waltz with Bashir*), such films have intrigued viewers who at the same time have struggled to categorize them. Sometimes described as personal documentaries or diary films, these eclectic works are, rather, best understood as cinematic variations on the essay. So argues Tim Corrigan in this stimulating and necessary new book. Since Michel de Montaigne, essays have been seen as a lively literary category, and yet--despite the work of pioneers like Chris Marker--seldom discussed as a cinematic tradition. *The Essay Film*, offering a thoughtful account of the long rapport between literature and film as well as novel interpretations and theoretical models, provides the ideas that will change this.

My Self on Camera Kiki Tianqi Yu 2018-11-14 'My' Self on Camera is the first book to explore first person narrative documentary in China's post-Mao era. Since the emergence of the individual as an ever more important social figure in China, this mode of independent filmmaking and cultural practice has become increasingly significant. Combining the approach of cultural ethnography, interviews, and textual analysis of selected films, this study examines the motivations, key aesthetic features and ethical tensions of presenting the self on camera, as well as the socio-political, cultural and technical conditions surrounding its practice. This book problematises how the sense of self and subjectivities are understood in contemporary China, and provides illuminating new insights on the changing notion of the individual through cinema.

Narrating the City Ayşegül Akçay Kavakolu 2020-11-15 Analysing a variety of international films and, ultimately, placing them in dialogue with video art, photographic narratives and emerging digital image-based technologies, the contributions explore the expanding range of 'mediated' narratives of contemporary architecture and urban culture from both a media and a sociological standpoint. Each chapter presents an interesting critical approach to the diversity of topics with clear explanation of the contextual framework and methodology, and a consistent depth of analysis. In the three sections of the book, authors underline the continual role of film and media in creating moving image narratives of the city, identifying how it creates cinematic - and ever more frequently digital - topographies of contemporary urban culture and architecture, re-presenting familiar cities, modes of seeing, cultures and social questions in unfamiliar ways. This filmic emphasis is placed into dialogue with a more diverse range of related visual media, which illustrates the overlaps between them and reveals how moving image technologies create unique visual topographies of contemporary urban culture and architecture. In making this shift from the filmic to the new age of digital image making and alternative modes of image consumption, the book not only reveals new techniques of representation, mediation and the augmentation of sensorial reality for city dwellers; its emphasis on 'narrative' offers insights into critical societal issues. These include cultural identity, diversity, memory and spatial politics, as they are both informed by and

represented in various media. The focus for the book is on how films can produce mediation of urban life and culture by connecting the notions of identity, diversity and memory. Both the subject and the approach are gaining in popularity in recent years. This book's main feature is its dual perspective, involving both practical and theoretical stances – and it is this approach that makes it a particularly relevant and original contribution. Primary readership will be academics, scholars, undergraduate and postgraduate students and practitioners interested in architecture and media in general, film, moving images, urban studies in particular. Also of relevance to sociologists and those interested in cultural theory. The inclusion of chapters on urban photography and art installations may also be of interest to students and designers in these areas.

The Cinema of Rithy Panh Leslie Barnes 2021-07-16 Born in 1964, Cambodian filmmaker Rithy Panh grew up in the midst of the Khmer Rouge's genocidal reign of terror, which claimed the lives of many of his relatives. After escaping to France, where he attended film school, he returned to his homeland in the late 1980s and began work on the documentaries and fiction films that have made him Cambodia's most celebrated living director. The fourteen essays in *The Cinema of Rithy Panh* explore the filmmaker's unique aesthetic sensibility, examining the dynamic and sensuous images through which he suggests that "everything has a soul." They consider how Panh represents Cambodia's traumatic past, combining forms of individual and collective remembrance, and the implications of this past for Cambodia's transition into a global present. Covering documentary and feature films, including his literary adaptations of Marguerite Duras and Kenzaburō Ōe, they examine how Panh's attention to local context leads to a deep understanding of such major themes in global cinema as justice, imperialism, diaspora, gender, and labor. Offering fresh takes on masterworks like *The Missing Picture* and *S-21* while also shining a light on the director's lesser-known films, *The Cinema of Rithy Panh* will give readers a new appreciation for the boundless creativity and ethical sensitivity of one of Southeast Asia's cinematic visionaries.

The Essay Film Elizabeth Papazian 2016-11-08 With its increasing presence in a continuously evolving media environment, the essay film as a visual form raises new questions about the construction of the subject, its relationship to the world, and the aesthetic possibilities of cinema. In this volume, authors specializing in various national cinemas (Cuban, French, German, Israeli, Italian, Lebanese, Polish, Russian, American) and critical approaches (historical, aesthetic, postcolonial, feminist, philosophical) explore the essay film and its consequences for the theory of cinema while building on and challenging existing theories. Taking as a guiding principle the essay form's dialogic, fluid nature, the volume examines the potential of the essayistic to question, investigate, and reflect on all forms of cinema—fiction film, popular cinema, and documentary, video installation, and digital essay. A wide range of filmmakers are covered, from Dziga Vertov (*Man with a Movie Camera*, 1928), Chris Marker (*Description of a Struggle*, 1960), Nicolás Guillén Landrián (*Coffea Arábiga*, 1968), Pier Paolo Pasolini (*Notes for an African Oresteia*, 1969), Chantal Akerman (*News from Home*, 1976) and Jean-Luc Godard (*Notre musique*, 2004) to Nanni Moretti (*Palombella Rossa*, 1989), Mohammed Soueid (*Civil War*, 2002), Claire Denis (*L'Intrus*, 2004) and Terrence Malick (*The Tree of Life*, 2011), among others. The volume argues that the essayistic in film—as process, as experience, as experiment—opens the road to key issues faced by the individual in relation to the collective, but can also lead to its own subversion, as a form of dialectical thought that gravitates towards crisis.

Antonioni Laura Rascaroli 2019-07-25 This collection of new essays by leading film scholars addresses Michelangelo Antonioni as a pre-eminent figure in European art cinema, explores his continuing influence and legacy, and engages with his ability to both interpret and shape ideas of modernity and modern cinema.

Words of Crisis, Crisis of Words María Losada Friend 2016-04-26 This volume offers a collection of papers dealing with how adversities have been tackled and expressed artistically from various perspectives in Ireland. Taken together, the many approaches to critical times provided here prove how, surrounded by outbursts of pessimism, financial hecatombs, and individual and collective discouragement, the academic community can find meaning in hard, intellectual work, and in serious updated research. The chapters here are authored by scholars specialised in Irish Studies, and provide reflections and discussions on the broad topic of crisis and Ireland, its description and representation, and the different ways in which difficulties have been discussed, imagined, or even solved.

A Companion to Italian Cinema Frank Burke 2017-04-13 Written by leading figures in the field, *A Companion to Italian Cinema* re-maps Italian cinema studies, employing new perspectives on traditional issues, and fresh theoretical approaches to the exciting history and field of Italian cinema. Offers new approaches to Italian cinema, whose importance in the post-war period was unrivalled. Presents a theory based approach to historical and archival material. Includes work by both established and more recent scholars, with new takes on traditional critical issues, and new theoretical approaches to the exciting history and field of Italian cinema. Covers recent issues such as feminism, stardom, queer cinema, immigration and postcolonialism, self-reflexivity and postmodernism, popular genre cinema, and digitalization. A comprehensive collection of essays addressing the prominent films, directors and cinematic forms of Italian cinema, which will become a standard resource for academic and non-academic purposes alike.

Enduring Images Morgan Adamson 2018-10-16 An integrated look at the political films of the 1960s and '70s and how the New Left transformed cinema. A timely reassessment of political film culture in the 1960s and '70s, *Enduring Images* examines international cinematic movements of the New Left in light of sweeping cultural and economic changes of that era. Looking at new forms of cinematic resistance—including detailed readings of particular films, collectives, and movements—Morgan Adamson makes a case for cinema's centrality to the global New Left. *Enduring Images* details how student, labor, anti-imperialist, Black Power, and second-wave feminist movements broke with auteur cinema and sought to forge local and international solidarities by producing political essay films, generating new ways of being and thinking in common. Adamson produces a comparative and theoretical account of New Left cinema that engages with discussions of work, debt, information, and resistance. *Enduring Images* argues that the cinemas of the New Left are sites to examine, through the lens of struggle, the reshaping of global capitalism during the pivotal moment in which they were made, while at the same time exploring how these movements endure in contemporary culture and politics. Including in-depth discussions of Third Cinema in Argentina, feminist cinema in Italy, Newsreel movements in the United States, and cybernetics in early video, *Enduring Images* is an essential examination of the political films of the 1960s and '70s.

How the Essay Film Thinks Laura Rascaroli 2017-05-05 This book offers a novel

understanding of the epistemological strategies that are mobilized by the essay film, and of where and how such strategies operate. Against the backdrop of Adorno's discussion of the essay form's anachronistic, anti-systematic and disjunctive mode of resistance, and capitalizing on the centrality of the interstice in Deleuze's understanding of the cinema as image of thought, the book discusses the essay film as future philosophy-as a contrarian, political cinema whose argumentation engages with us in a space beyond the verbal. A diverse range of case studies discloses how the essay film can be a medium of thought on the basis of its dialectic use of audiovisual interstitiality. The book shows how the essay film's disjunctive method comes to be realized at the level of medium, montage, genre, temporality, sound, narration, and framing-all of these emerging as interstitial spaces of intelligence that illustrate how essayistic meaning can be sustained, often in contexts of political, historical or cultural extremity. The essayistic urge is not to be identified with a fixed generic form, but is rather situated within processes of filmic thinking that thrive in gaps.

The Camera-Eye Metaphor in Cinema Christian Quendler 2016-11-18 This book explores the cultural, intellectual, and artistic fascination with camera-eye metaphors in film culture of the twentieth century. By studying the very metaphor that cinema lives by, it provides a rich and insightful map of our understanding of cinema and film styles and shows how cinema shapes our understanding of the arts and media. As current new media technologies are attempting to shift the identity of cinema and moving imagery, it is hard to overstate the importance of this metaphor for our understanding of the modalities of vision. In what guises does the "camera eye" continue to survive in media that is called new?

The Cinema of Me Alisa Lebow 2012 When a filmmaker makes a film with herself as a subject, she is already divided as both the subject matter of the film and the subject making the film. The two senses of the word are immediately in play - the matter and the maker--thus the two ways of being subjectified as both subject and object. Subjectivity finds its filmic expression, not surprisingly, in very personal ways, yet it is nonetheless shaped by and in relation to collective expressions of identity that can transform the cinema of 'me' into the cinema of 'we'. Leading scholars and practitioners of first-person film are brought together in this groundbreaking collection to consider the theoretical, ideological, and aesthetic challenges wrought by this form of filmmaking in its diverse cultural, geographical, and political contexts.

Mobility and Migration in Film and Moving Image Art Nilgun Bayraktar 2015-12-07 Mobility and Migration in Film and Moving Image Art explores cinematic and artistic representations of migration and mobility in Europe from the 1990s to today. Drawing on theories of migrant and diasporic cinema, moving-image art, and mobility studies, Bayraktar provides historically situated close readings of films, videos, and cinematic installations that concern migratory networks and infrastructures across Europe, the Middle East, and Africa. Probing the notion of Europe as a coherent entity and a borderless space, this interdisciplinary study investigates the ways in which European ideals of mobility and fluidity are deeply enmeshed with forced migration, illegalization, and xenophobia. With a specific focus on distinct forms of mobility such as labor migration, postcolonial migration, tourism, and refugee mobilities, Bayraktar studies the new counter-hegemonic imaginations invoked by the work of filmmakers such as Ayşe Polat, Fatih Akin, Michael Haneke, and Tony Gatlif as well as video essays and installations of artists such as Kutluğ Ataman, Ursula Biemann, Ergin Çavuşoğlu, Maria Iorio and Raphaël Cuomo. Challenging aesthetic as well as national,

cultural, and political boundaries, the works central to this book envision Europe as a diverse, inclusive, and unfixed continent that is reimagined from many elsewhere well beyond its borders.

Amateur Filmmaking Laura Rascaroli 2014-02-27 With the advent of digital filmmaking and critical recognition of the relevance of self expression, first-person narratives, and personal practices of memorialization, interest in the amateur moving image has never been stronger. Bringing together key scholars in the field, and revealing the rich variety of amateur filmmaking—from home movies of Imperial India and film diaries of life in contemporary China, to the work of leading auteurs such as Joseph Morder and Péter Forgács—*Amateur Filmmaking* highlights the importance of amateur cinema as a core object of critical interest across an array of disciplines. With contributions on the role of the archive, on YouTube, and on the impact of new technologies on amateur filmmaking, these essays offer the first comprehensive examination of this growing field.

The Personal Camera Laura Rascaroli 2009 provides novel answers to some of the seminal questions of cinema: on the nature of the cinematographic experience, on authorship and spectatorship, on the filmic commitment to truth and on the state of subjectivity today." -- Book Jacket.

Godard and the Essay Film Rick Warner 2018-07-15 *Godard and the Essay Film* offers a history and analysis of the essay film, one of the most significant forms of intellectual filmmaking since the end of World War II. Warner incisively reconsiders the defining traits and legacies of this still-evolving genre through a groundbreaking examination of the vast and formidable oeuvre of Jean-Luc Godard. The essay film has often been understood by scholars as an eccentric development within documentary, but Warner shows how an essayistic process of thinking can materialize just as potently within narrative fiction films, through self-critical investigations into the aesthetic, political, and philosophical resources of the medium. Studying examples by Godard and other directors, such as Orson Welles, Chris Marker, Agnès Varda, and Harun Farocki, Warner elaborates a fresh account of essayistic reflection that turns on the imaginative, constructive role of the viewer. Through fine-grained analyses, this book contributes the most nuanced description yet of the relational interface between viewer and screen in the context of the essay film. Shedding new light on Godard's work, from the 1960s to the 2010s, in film, television, video, and digital stereoscopy, Warner distills an understanding of essayistic cinema as a shared exercise of critical rumination and perceptual discovery.

Experiments in She-ness: women and undependent cinema Bryan Konefsky

The Cinema of Agnès Varda Delphine Benezet 2014-05-20 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.

Photography and Cinema Teresa M. Flores 2015-09-18 Eclecticism seems to be one of the most recognized features of Chris Marker's work. He is often presented as a filmmaker and a photographer, a poet, a translator, a cartoonist, a visual artist, an editor, a software designer and a television and video director. Given the 50 years since the release of his most well-known film, *La Jetée* (1963), this volume fosters discussion of the intertwining of photography and cinema within a framework that analyses Marker's influence in film and photography's scholarship. In the last ten years, many books have been published on the subjects of photography and.

The Cambridge Companion to The Essay Kara Wittman 2022-10-31 The book studies the history and theory of the essay and its social, political, and aesthetic contexts.

Agnes Varda Between Film, Photography, and Art Rebecca J. DeRoo 2017-10-24 "Proceeding chronologically, from the beginning of Varda's career in the 1950s to the present, this book focuses on moments where Varda's invocation of different artistic traditions within film opens onto complex commentary on broader aesthetic, theoretical, feminist, and political discussions. I reinterpret some of her best known films, but also focus attention on other less familiar works that merit further consideration. I reassess individual works with the goal of interrogating Varda's visual dialogues to reconstruct the cultural politics of the periods in which they were made. This process of reading new strands of meaning across Varda's oeuvre relies on a richly interdisciplinary approach. The result is a new cultural history of Varda and her work that makes clear how she actively engaged and subtly broadened some of the most advanced aesthetic and political discourse of her day. Many of Varda's sophisticated commentaries on controversial issues of her time have receded from view in the biographical frameworks in which her work often has been considered. The range of her engagement in her work with cinema, art history, photography, and visual culture has not been fully recognized. This decontextualization of Varda's work has been compounded by the frequent emphasis on her exceptionality within her fields of practice. In contrast, I view Varda's work as a projection of cultural history that illuminates multiple disciplines, including art history, cinema studies, visual culture, and modern French history."--Provided by publisher.

Thinking Reality and Time through Film José Manuel Martins 2017-03-07 Over the last few decades, film has increasingly become an issue of philosophical reflection from an ontological and epistemological perspective, and the claim "doing philosophy through film" has raised extensive discussion about its meaning. The mechanical reproduction of reality is one of the most prominent philosophical questions raised by the emergence of film at the end of the nineteenth century, inquiring into the ontological nature of both reality and film. Yet the nature of this audio-photographic and moving reproduction of reality constitutes an ontological puzzle, which has widely been disregarded as a main line of enquiry with direct consequences for philosophy. Regarding this background, this volume brings together the best papers from the Lisbon Conference on Philosophy and Film: Thinking Reality and Time through Film, held in 2014. What they all have in common is the discussion of new aspects and approaches of how philosophy relates to film. Whether by philosophizing through concrete examples of films or whether looking at film's ontological reliance on time and

image, or its intra-active entanglement with reality or truth, this book explores grasp film's nature philosophically, and provides new insights for the film philosopher and the filmmaker, as well as for the freshman fascinated by film for philosophical reasons.

A Trail of Fire for Political Cinema Javier Campo 2018-12-19 A Trail of Fire for Political Cinema is an edited collection that closely analyses *La hora de los hornos* (The Hour of the Furnaces) (Getino and Solanas, 1968) within the context of 1960s Argentina and the socio-political landscape of the time. 2018 marks the 50th anniversary of the film's premiere. As the film is re-examined with the hindsight of 50 years, attention is also paid to the corpus of political documentaries made between 1968 to 1976, the latter of which also marked the last coup d'état in Argentina, to emphasize formal and thematic trends in relation to the social context. In order to highlight *The Hour of the Furnaces'* contemporary relevance as a form of politically engaged activism, the book will also look at Fernando Solanas' documentary output in the twenty-first century.

A Companion to African Cinema Kenneth W. Harrow 2018-09-17 An authoritative guide to African cinema with contributions from a team of experts on the topic *A Companion to African Cinema* offers an overview of critical approaches to African cinema. With contributions from an international panel of experts, the Companion approaches the topic through the lens of cultural studies, contemporary transformations in the world order, the rise of globalization, film production, distribution, and exhibition. This volume represents a new approach to African cinema criticism that once stressed the sociological and sociopolitical aspects of a film. The text explores a wide range of broad topics including: cinematic economics, video movies, life in cinematic urban Africa, reframing human rights, as well as more targeted topics such as the linguistic domestication of Indian films in the Hausa language and the importance of female African filmmakers and their successes in overcoming limitations caused by gender inequality. The book also highlights a comparative perspective of African videoscapes of Southern Nigeria, Ethiopia, and Côte d'Ivoire and explores the rise of Nairobi-based Female Filmmakers. This important resource: Puts the focus on critical analyses that take into account manifestations of the political changes brought by neocolonialism and the waning of the cold war Explores Examines the urgent questions raised by commercial video about globalization Addresses issues such as funding, the acquisition of adequate production technologies and apparatuses, and the development of adequately trained actors Written for film students and scholars, *A Companion to African Cinema* offers a look at new critical approaches to African cinema.

Cinemas Dark and Slow in Digital India Lalitha Gopalan 2021-03-16 This book provides a sustained engagement with contemporary Indian feature films from outside the mainstream, including *Aaranaya Kaandam*, *I.D.*, *Kaul*, *Chauthi Koot*, *Cosmic Sex*, and *Gaali Beeja*, to undercut the dominance of Bollywood focused film studies. Gopalan assembles films from Bangalore, Chennai, Delhi, Kolkata, and Trivandrum, in addition to independent productions in Bombay cinema, as a way of privileging understudied works that deserve critical attention. The book uses close readings of films and a deep investigation of film style to draw attention to the advent of digital technologies while remaining fully cognizant of 'the digital' as a cryptic formulation for considering the sea change in the global circulation of film and finance. This dual focus on both the techno-material conditions of Indian cinema and the film narrative offers a fulsome picture of changing narratives and shifting genres and styles.

The Italian Cinema Book Peter Bondanella 2019-07-25 THE ITALIAN CINEMA BOOK is an essential guide to the most important historical, aesthetic and cultural aspects of Italian cinema, from 1895 to the present day. With contributions from 39 leading international scholars, the book is structured around six chronologically organised sections: THE SILENT ERA (1895-22) THE BIRTH OF THE TALKIES AND THE FASCIST ERA (1922-45) POSTWAR CINEMATIC CULTURE (1945-59) THE GOLDEN AGE OF ITALIAN CINEMA (1960-80) AN AGE OF CRISIS, TRANSITION AND CONSOLIDATION (1981 TO THE PRESENT) NEW DIRECTIONS IN CRITICAL APPROACHES TO ITALIAN CINEMA Acutely aware of the contemporary 'rethinking' of Italian cinema history, Peter Bondanella has brought together a diverse range of essays which represent the cutting edge of Italian film theory and criticism. This provocative collection will provide the film student, scholar or enthusiast with a comprehensive understanding of the major developments in what might be called twentieth-century Italy's greatest and most original art form.

Memory, Subjectivity and Independent Chinese Cinema Qi Wang 2014-09-19 Memory, Subjectivity and Independent Chinese Cinema provides a historically informed examination of independent moving image works made between 1990 and 2010 in China. Showcasing an evolving personal mode of narrating memory, documenting reality, and inscribing subjectivity in over sixteen selected works that range from narrative film and documentary to experimental video and digital media (even including a multimedia avant-garde play), this book presents a provocative portrait of the independent filmmakers as a peculiarly pained yet active group of historical subjects of the transitional, post-socialist era. Through a connected investigation of cultural and cinematic concepts including historical consciousness, personal memory, narrative, performance, subjectivity, spatiality, and the body, Wang weaves a critical narrative of the formation of a unique post-socialist cultural consciousness that enables independent cinema and media to become a highly significant and effective conduit for historical thinking in contemporary China. Covering directors such as Zhang Yimou, Chen Kaige, Jia Zhangke, Jiang Wen, Lou Ye, Meng Jinghui, Wang Bing, Wang Guangli, Duan Jinchuan, Cui Zi'en, Shi Tou, and Tang Danhong, this book is essential reading for all students and scholars in Chinese film.

Essays on the Essay Film Nora M. Alter 2017-03-14 The essay—with its emphasis on the provisional and explorative rather than on definitive statements—has evolved from its literary beginnings and is now found in all mediums, including film. Today, the essay film is, arguably, one of the most widely acclaimed and critically discussed forms of filmmaking around the world, with practitioners such as Chris Marker, Hito Steyerl, Errol Morris, Trinh T. Minh-ha, and Rithy Panh. Characteristics of the essay film include the blending of fact and fiction, the mixing of art- and documentary-film styles, the foregrounding of subjective points of view, a concentration on public life, a tension between acoustic and visual discourses, and a dialogic encounter with audiences. This anthology of fundamental statements on the essay film offers a range of crucial historical and philosophical perspectives. It provides early critical articulations of the essay film as it evolved through the 1950s and 1960s, key contemporary scholarly essays, and a selection of writings by essay filmmakers. It features texts on the foundations of the essay film by writers such as Hans Richter and André Bazin; contemporary positions by, among others, Phillip Lopate and Michael Renov; and original essays by filmmakers themselves, including Laura Mulvey and Isaac Julien.

[The Essay Film](#) Timothy Corrigan 2011-08-01 Why have certain kinds of documentary and

non-narrative films emerged as the most interesting, exciting, and provocative movies made in the last twenty years? Ranging from the films of Ross McElwee (*Bright Leaves*) and Agnès Varda (*The Gleaners and I*) to those of Abbas Kiarostami (*Close Up*) and Ari Folman (*Waltz with Bashir*), such films have intrigued viewers who at the same time have struggled to categorize them. Sometimes described as personal documentaries or diary films, these eclectic works are, rather, best understood as cinematic variations on the essay. So argues Tim Corrigan in this stimulating and necessary new book. Since Michel de Montaigne, essays have been seen as a lively literary category, and yet--despite the work of pioneers like Chris Marker--seldom discussed as a cinematic tradition. *The Essay Film*, offering a thoughtful account of the long rapport between literature and film as well as novel interpretations and theoretical models, provides the ideas that will change this.

World Cinema and the Essay Film Brenda Hollweg 2019-05-29 *World Cinema and the Essay Film* examines the ways in which essay film practices are deployed by non-Western filmmakers in specific local and national contexts, in an interconnected world. The book identifies the essay film as a political and ethical tool to reflect upon and potentially resist the multiple, often contradictory effects of globalization. With case studies of essayistic works by John Akomfrah, Nguyen Trinh Thi and Apichatpong Weerasethakul, amongst many others, and with a photo-essay by Trinh T. Min-ha and a discussion of Frances Calvert's work, it expands current research on the essay film beyond canonical filmmakers and frameworks, and presents transnational perspectives on what is becoming a global film practice.

Small Cinemas in Global Markets David Desser 2014-12-18 *Small Cinemas in Global Markets* addresses aspects such as identity, revisiting the past, internationalized genres, new forms of experimental cinema, markets and production, as well as technological developments of alternative small screens that open new perspectives into small cinema possibilities. Small and big markets for small industries reveal an unimagined diversification of the cultural product and consequently the need to analyze the impact at local, regional, and global levels. Much needed to continue and expand the existing scholarship in the field, this volume is based on research by authors who approach their subject from Western theoretical perspectives with a professional (mostly native) knowledge of the language, cultural realities, and film industry practices. It covers aspects from fifteen different countries, including Bolivia, Brazil, China (Hong Kong), Croatia, East Africa (Kenya, Tanzania, and Uganda), Greece, Indonesia, Lithuania, Bulgaria, Poland, Romania, Morocco, and the United States. Since both film and documentary distribution from certain areas of the globe on international markets remains problematic, it is important for the academic field to discuss and circulate them as much as possible, and to create the basis for further exploration. Documenting and reflecting on the role, state, and reception of the film industry provides scholarly understanding to the industry's wide range of seemingly chaotic technological transformations.

How the Essay Film Works Rascaroli 2016

European Cinema in the Twenty-First Century Ingrid Lewis 2020-05-23 This book rethinks the study of European Cinema in a way that centres on students and their needs, in a comprehensive volume introducing undergraduates to the main discourses, directions and genres of twenty-first-century European film. Importantly, this collection is the first of its kind to apply a transversal approach to European Cinema, bringing together the East and the

West, while providing a broad picture of key trends, aesthetics, genres, national identities, and transnational concerns. Lewis and Canning's collection effectively addresses some of the most pressing questions in contemporary European film, such as ecology, migration, industry, identity, disability, memory, auteurship, genre, small cinemas, and the national and international frameworks which underpin them. Combining accessible original research with a thorough grounding in recent histories and contexts, each chapter includes key definitions, reflective group questions, and a summative case study. Overall, this book makes a strong contribution to our understanding of recent European Cinema, making it an invaluable resource for lecturers and students across a variety of film-centred modules.