

The background of the book cover is a monochromatic, blue-toned photograph of a woman's face. She has dark, curly hair and is looking directly at the camera with a neutral expression. The lighting is soft, highlighting her features against a dark background.

Nordic National Cinemas

Tytti Soila, Astrid Söderbergh Widding and Gunnar Iversen

Nordic National Cinemas

Andrea Noble



Nordic National Cinemas:

Nordic National Cinemas Gunnar Iverson, Astrid Soderbergh Widding, Tytti Soila, 2005-07-19 Nordic National Cinemas explores the film histories and cultures of Denmark Finland Iceland Norway and Sweden The authors examine each country's domestic film production social and political context and domestic audiences from the beginning of this century to the twentieth century The authors not only explore the work of internationally renowned figures such as Mauritz Stiller Victor Sjöström Carl Dreyer and Ingmar Bergman directors of such classics as *Vampyr* *Ordet* *Wild Strawberries* and *Cries and Whispers* but also nationally important film makers such as August Blom Bodil Ipsen Lau Lauritzen and Nils Malmros they also discuss contemporary film makers including Gabriel Axel director of *Babette's Feast* the Kaurismäki brothers directors of *The Match Factory Girl* and *The Leningrad Cowboys* and the recently acclaimed Lars von Trier director of *Breaking the Waves* Nordic National Cinema, 1998 On Scandinavian cinema

Canadian National Cinema Chris Gittings, 2012-10-02 Canadian National Cinema explores the idea of the nation across Canada's film history from early films of colonisation and white settlement such as *The Wheatfields of Canada* and *Back to God's Country* to recent films like *N L E Confessional* *Mon Oncle Antoine* *Grey Fox* *Highway 61* *Kanehsatake* and *I've Heard the Mermaids Singing* **British**

National Cinema Sarah Street, 2009 The first substantial overview of the British film industry with emphasis on its genres stars and socioeconomic context British National Cinema by Sarah Street is an important title in Routledge's new National Cinemas series British National Cinema synthesizes years of scholarship on British film while incorporating the author's fresh perspective and research Street divides the study of British cinema into four sections the relation between the film industry and government specific film genres movie stars and experimental cinema In addition this beautifully illustrated volume includes over thirty stills from every sphere of British cinema British National Cinema will be of great interest to film students and theorists as well as the general reader interested in the fascinating scope of British film *Brazilian National*

Cinema Lisa Shaw, Stephanie Dennison, 2014-05-01 Brazilian cinema is one of the most influential national cinemas in Latin America and this wide ranging study traces the evolution of Brazilian film from the silent era to the present day including detailed studies of more recent international box office hits such as *Central Station* 1998 and *City of God* 2002 Brazilian National Cinema gives due importance to traditionally overlooked aspects of Brazilian cinema such as popular genres ranging from musical comedies the *chanchada* to soft core porn films the *pornochanchada* and horror films and also provides a fresh approach to the internationally acclaimed *avant garde* Cinema Novo of the 1960s Lisa Shaw and Stephanie Dennison apply recent theories on stardom particularly relating to issues of ethnicity race and gender to both well known Brazilian performers such as Carmen Miranda and Sonia Braga and lesser known domestic icons such as the Afro Brazilian comic actor Grande Otelo Big Othello and the uberblonde children's TV and film star and media mogul Xuxa This timely addition to the National Cinemas series provides a comprehensive overview of the relationship between Brazilian cinema and issues of

national and cultural identity **French National Cinema** Susan Hayward, 2006-09-07 This examination of France's national cinema takes its primary artefact the feature film and discusses both popular cinema and the avant garde cinema that contests it Susan Hayward argues that writing on French national cinema has tended to focus on either great film makers or on specific movements addressing moments of exception rather than the global picture Her work offers a thorough and much needed historical textualisation of those moments and relocates them in their wider political and cultural context Beginning with an ecohistory of the French film industry she then traces the various movements in French cinema and the directors associated with them including the avant garde Poetic Realist New Wave and today's postmodern cinema Her analysis includes amongst other considerations the social and political concerns these cinemas reflect Chinese National Cinema Yingjin Zhang, 2004 This introduction to Chinese national cinema covers three Chinas mainland China Hong Kong and Taiwan Historical and comparative perspectives bring out the parallel developments in these three Chinas while critical analysis explores thematic and stylistic changes over time As well as exploring artistic achievements and ideological debates Yingjin Zhang examines how despite the pressures placed on the industry from state control and rigid censorship Chinese national cinema remains incapable of projecting a single unified picture but rather portrays many different Chinas

Mexican National Cinema Andrea Noble, 2005 Examining key film texts and genres and set in a broad historical and theoretical context this student friendly study provides a thorough and detailed account of the vital and complex relationship between cinema and national identity in Mexico **South African National Cinema** Jacqueline Maingard, 2013-05-13 South African National Cinema examines how cinema in South Africa represents national identities particularly with regard to race This significant and unique contribution establishes interrelationships between South African cinema and key points in South Africa's history showing how cinema figures in the making entrenching and undoing of apartheid This study spans the twentieth century and beyond through detailed analyses of selected films beginning with De Voortrekkers 1916 through to Mapantsula 1988 and films produced post apartheid including Drum 2004 Tsotsi 2005 and Zulu Love Letter 2004 Jacqueline Maingard discusses how cinema reproduced and constructed a white national identity taking readers through cinema's role in building white Afrikaner nationalism in the 1930s and 1940s She then moves to examine film culture and modernity in the development of black audiences from the 1920s to the 1950s especially in a group of films that includes Jim Comes to Joburg 1949 and Come Back Africa 1959 Jacqueline Maingard also considers the effects of the apartheid state's film subsidy system in the 1960s and 1970s and focuses on cinema against apartheid in the 1980s She reflects upon shifting national cinema policies following the first democratic election in 1994 and how it became possible for the first time to imagine an inclusive national film culture Illustrated throughout with excellent visual examples this cinema history will be of value to film scholars and historians as well as to practitioners in South Africa today **Spanish National Cinema** Nuria Triana-Toribio, 2012-11-12 This study examines the discourses of nationalism as they intersected or clashed with Spanish film

production from its inception to the present While the book addresses the discourses around filmmakers such as Almod var and Medem whose work has achieved international recognition Spanish National Cinema is particularly novel in its treatment of a whole range of popular cinema rarely touched on in studies of Spanish cinema Using accounts of films popular film magazines and documents not readily available to an English speaking audience as well as case studies focusing on the key issues of each epoch this volume illuminates the complex and changing relationship between cinema and Spanish national identity

Irish National Cinema Ruth Barton,2004-07-31 From the international successes of Neil Jordan and Jim Sheridan to the smaller productions of the new generation of Irish filmmakers this book explores questions of nationalism gender identities the representation of the Troubles and of Irish history as well as cinema s response to the so called Celtic Tiger and its aftermath Irish National Cinema argues that in order to understand the unique position of filmmaking in Ireland and the inheritance on which contemporary filmmakers draw definitions of the Irish culture and identity must take into account the so called Irish diaspora and engage with its cinema An invaluable resource for students of world cinema

Theorising National Cinema Valentina Vitali,Paul Willemen,2019-07-25 Why do we think of clusters of films as national cinema Why has the relationship between the nation and film become so widely and uncritically accepted Theorising National Cinema is a major contribution to work on national cinema by many of the leading scholars in the field It addresses the knotty and complex relationship between cinema and national identity showing that the nationality of a cinema production company and the films that its made have not always been seen as pertinent The volume begins by reviewing and rethinking the concept of national cinema in an age of globalisation and it goes on to chart the parallel developments of national film industries and the idea of a nation state in countries as diverse as Japan South Korea Russia France and Italy The issues of a national cinema for nation states of contested status with disputed borders or displaced peoples is discussed in relation to film making in Taiwan Ireland and Palestine The contributors also consider the future of national cinema in an age of trans national cultural flows exploring issues of national identity and cinema in Latin America Asia the Middle East India Africa and Europe Theorising National Cinema also includes a valuable bibliography of works on national cinema

German National Cinema Sabine Hake,2013-01-11 German National Cinema is the first comprehensive history of German film from its origins to the present In this new edition Sabine Hake discusses film making in economic political social and cultural terms and considers the contribution of Germany s most popular films to changing definitions of genre authorship and film form The book traces the central role of cinema in the nation s turbulent history from the Wilhelmine Empire to the Berlin Republic with special attention paid to the competing demands of film as art entertainment and propaganda Hake also explores the centrality of genre films and the star system to the development of a filmic imaginary This fully revised and updated new edition will be required reading for everyone interested in German film and the history of modern Germany

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the domestic sphere in modernist literature architecture and design Elegantly synthesizing modernist literature with architectural plans room designs and decorative art Victoria Rosner s work explores the collaborations among modern British writers interior designers and architects in redefining the form function and meaning of middle class private life Drawing on a host of previously unexamined archival sources and works by figures such as E M Forster Roger Fry Oscar Wilde James McNeill Whistler and Virginia Woolf Rosner highlights the participation of modernist literature in the creation of an experimental embodied and unstructured private life which we continue to characterize as modern

Ecology and Contemporary Nordic Cinemas Pietari K♦♦p♦, 2014-04-24 Challenges the traditional socio political rhetoric of national cinema by providing an ecocritical examination of Nordic cinema *Early Cinema and the "National"* Richard Abel, Giorgio Bertellini, Rob King, 2008-12-17 Essays on how motion pictures in the first two decades of the 20th century constructed communities of nationality recommended Choice While many studies have been written on national cinemas *Early Cinema and the National* is the first anthology to focus on the concept of national film culture from a wide methodological spectrum of interests including not only visual and narrative forms but also international geopolitics exhibition and marketing practices and pressing linkages to national imageries The essays in this richly illustrated landmark anthology are devoted to reconsidering the nation as a framing category for writing cinema history Many of the 34 contributors show that concepts of a national identity played a role in establishing the parameters of cinema s early development from technological change to discourses of stardom from emerging genres to intertitling practices Yet as others attest national meanings could often become knotty in other contexts when concepts of nationhood were contested in relation to colonial imperial histories and regional configurations *Early Cinema and the National* takes stock of a formative moment in cinema history tracing the beginnings of the process whereby nations learned to imagine themselves through moving images *Japanese Cinema in the Digital Age* Mitsuyo Wada-Marciano, 2012-05-31 Digital technology has transformed cinema s production distribution and consumption patterns and pushed contemporary cinema toward increasingly global markets In the case of Japanese cinema a once moribund industry has been revitalized as regional genres such as anime and Japanese horror now challenge Hollywood s preeminence in global cinema In her rigorous investigations of J horror personal documentary anime and ethnic cinema Mitsuyo Wada Marciano deliberates on the role of the transnational in bringing to the mainstream what were formerly marginal B movie genres She argues persuasively that convergence culture which these films represent constitutes Japan s response to the variegated flows of global economics and culture With its timely analysis of new modes of production emerging from the struggles of Japanese filmmakers and animators to finance and market their work in a post studio era this book holds critical implications for the future of other national cinemas fighting to remain viable in a global marketplace As academics in film and media studies prepare a wholesale shift toward a transnational perspective of film Wada Marciano cautions against jettisoning the entire national cinema paradigm Discussing the technological advances and the new

cinematic flows of consumption she demonstrates that while contemporary Japanese film on the one hand expresses the transnational as an object of desire i e a form of total cosmopolitanism on the other hand that desire is indeed inseparable from Japan s national identity Drawing on a substantial number of interviews with auteur directors such as Kore eda Hirokazu Kurosawa Kiyoshi and Kawase Naomi and incisive analysis of select film texts this compelling original work challenges the presumption that Hollywood is the only authentically global cinema The Politics of Nordsploitation Pietari Kääpä,Tommy Gustafsson,2021-01-14 The Politics of Nordsploitation takes a transnational approach to exploring Nordic exploitation films in their industrial contexts viewing them as not only political manifestations of domestic considerations but also to position Nordic film cultures in a global context Incorporating a wide range of films from international cult classics like They Call Her One Eye 1974 homegrown martial arts films like The Ninja Mission 1984 to contemporary crowd sourced fan productions like Iron Sky 2012 this volume examines the remarkable diversity of genre based commercially and culturally exploitative film production throughout the Nordic countries emphasized here through the term Nordsploitation This volume provides a historical exposition of largely ignored marginal films and film cultural patterns It also outlines how influential these films have been in shaping the development of Nordic cinema The effects are visible in the films of the new millennium as previously marginalized practices now enter the mainstream With sharp insights and new research The Politics of Nordsploitation redefines the concept of exploitation and its role in small nation cinemas *A History of Danish Cinema* C. Claire Thomson,2021-11-30 The first English language book to cover Danish cinema from the 1890s to the present day Cinemas of the World James Chapman,2004-06-03 The cinema has been the pre eminent popular art form of the 20th century In Cinemas of the World James Chapman examines the relationship between film and society in the modern world film as entertainment medium film as a reflection of national cultures and preoccupations film as an instrument of propaganda He also explores two interrelated issues that have recurred throughout the history of cinema the economic and cultural hegemony of Hollywood on the one hand and on the other the attempts of film makers elsewhere to establish indigenous national cinemas drawing on their own cultures and societies Chapman examines the rise to dominance of Hollywood cinema in the silent and early sound periods He discusses the characteristic themes of American movies from the Depression to the end of the Cold War especially those found in the western and film noir genres that are often used as vehicles for exploring issues central to us society and politics He looks at national cinemas in various European countries in the period between the end of the First World War and the end of the Second which all exhibit the formal and aesthetic properties of modernism The emergence of the so called new cinemas of Europe and the wider world since 1960 are also explored Chapman is a tough thinking original writer an engaging excellent piece of work David Lancaster Film and History

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