



EDITED BY DAVID W. PAUL

POLITICS, ART  
AND COMMITMENT IN THE  
EAST EUROPEAN CINEMA

# Politics Art And Commitment In East European Cinema

**Vanessa Joosen**



## **Politics Art And Commitment In East European Cinema:**

Politics, Art and Commitment in the East European Cinema David W. Paul, 1983      **Politics, Art and Commitment in the East European Cinema** D.W. Paul, 1983-06-18      **East European Cinemas** Anikó Imre, 2005-09-14 Eastern Europe has produced rich and varied film cultures Czech Hungarian and Serbian among them whose histories have been intimately tied to the transition from Soviet domination to the complexities of post Communist life This latest volume in the AFI Film Readers series presents a long overdue reassessment of East European cinemas from theoretical psychoanalytic and gender perspectives moving the subject beyond the traditional area studies approach to the region s films This ambitious collection situating Eastern Europe s many cinemas within global paradigms of film study will be an essential work for all students of cinema and for anyone interested in the relation of film to culture and society      **The BFI Companion to Eastern**

**European and Russian Cinema** Richard Taylor, Nancy Wood, Julian Graffy, Dina Iordanova, 2019-07-25 This work maps the rich varied cinema of Eastern Europe Russia and the former USSR Over 200 entries cover a variety of topics spanning a century of endeavour and turbulent history from Czech animation to Soviet montage from the silent cinemas dating back to World War I through to the varied responses to the conflicts in the former Yugoslavia It includes entries on actors and actresses film festivals studios genres directors film movements critics producers and technicians taking the coverage up to the late 1990s In addition to the historical material of key figures like Eisenstein and Wajda the editors provide separate accounts of the trajectory of the cinemas of Eastern Europe and of Russia in the wake of the collapse of communism

**Polish Cinema in a Transnational Context** Ewa Mazierska, Michael Goddard, 2014 This volume introduces a novel treatment of Polish cinema by discussing its international reception performance co productions and subversive migr auteurs such as Andrzej Zulawski and Walerian Borowczyk The opening up of Poland economically and politically to global influences after the fall of the Berlin Wall in 1989 coupled with the rise of transnational approaches to the study of film presents ideal conditions for examining Polish cinema from a transnational vantage point Yet not only have studies of Polish cinema remained largely within a national framework but Polish cinema as well as many other Eastern European cinemas has been virtually excluded from new research in transnational cinema Polish Cinema in a Transnational Context addresses this lacuna in film studies offering extended analysis of this national cinema s global influence Contributors assess the reception of Polish films in Europe and North America Polish international coproductions the presence of Polish performers in foreign films and the works of subversive migr auteurs like Andrzej Zulawski and Walerian Borowczyk The collection presents familiar films and filmmakers in a new and revealing light while also focusing on lesser known filmmakers and aspects of Polish cinema The resulting volume moves the discussion beyond the border of Polish national belonging Contributors Peter Hames Darragh O Donoghue Helena Goscilo Dorota Ostrowska Charlotte Govaert Eva N ripea Izabela Kalinowska Ewa Mazierska Alison Smith Lars Kristensen Jonathan Owen Michael Goddard Robert Murphy Kamila Kuc Elzbieta Ostrowska

Ewa Mazierska is professor of film studies at the University of Central Lancashire Michael Goddard is senior lecturer in media at the University of Salford

The Aesthetics of Antifascist Film Jennifer Lynde Barker, 2013 Through a series of detailed film case histories ranging from *The Great Dictator* to *Hiroshima mon amour* to *The Lives of Others* *The Aesthetics of Antifascist Film* Radical Projection explores the genesis and recurrence of antifascist aesthetics as it manifests in the WWII Cold War and Post Wall historical periods Emerging during a critical moment in film history 1930s 1940s Hollywood cinematic antifascism was representative of the international nature of antifascist alliances with the amalgam of film styles generated in migr Hollywood during the WWII period reflecting a dialogue between an urgent political commitment to antifascism and an equally intense commitment to aesthetic complexity Opposed to a fascist aesthetics based on homogeneity purity and spectacle these antifascist films project a radical beauty of distortion heterogeneity fragmentation and loss By juxtaposing documentation and the modernist techniques of surrealism and expressionism the filmmakers were able to manifest a non totalizing work of art that still had political impact Drawing on insights from film and cultural studies aesthetic and ethical philosophy and socio political theory this book argues that the artistic struggles with political commitment and modernist strategies of representation during the 1930s and 40s resulted in a distinctive radical aesthetic form that represents an alternate strand of post modernism

**Historical Dictionary of Polish Cinema** Marek Haltof, 2015-02-02 In 1902 scientist and inventor Kazimierz Prószyński made the first Polish narrative film *The Return of a Merry Fellow* Since then the Polish film industry has produced a diverse body of work ranging from patriotic melodramas and epic adaptations of the national literary canon to Yiddish cinema and films portraying the corrupt side of communism Poland has produced several internationally known films including Andrzej Wajda's war trilogy *A Generation* 1955 *Kanal* 1957 and *Ashes and Diamonds* 1958 Roman Polanski's *Knife in the Water* 1962 and Andrzej Munk's *The Passenger* 1963 Often performing specific political and cultural duties for their nation Polish filmmakers were well aware of their role as educators entertainers social activists and political leaders This second edition of *Historical Dictionary of Polish Cinema* fills the gap in film scholarship presenting an extensive factual survey of Polish film Through a chronology an introductory essay appendixes a bibliography and over 300 cross referenced dictionary entries on films directors actors producers and film institutions a balanced picture of the richness of Polish cinema is presented Readers with professional interest in cinema will welcome this new work which will enhance senior undergraduate or postgraduate courses in film studies

*European Directors and Their Films* Bert Cardullo, 2012-08-09 In *European Directors and Their Films* Essays on Cinema Bert Cardullo offers readable analyses of some of the most important film artists and individual films of the last several decades Beyond simple biographical capsules and plot summaries these readings demonstrate with elegance and clarity what cinema means as well as shows explaining how international moviemakers use the resources of the medium to pursue complex significant human goals

100 Years of European Cinema Diana Holmes, Alison Smith, 2000 Cinema is entertainment that also communicates a

set of values and a vision of the world This book explores the complex relationship between entertainment ideology and audiences from the Stalinist musicals of the 1930s through cinematic representations of masculinity under Franco to recent French films and their Hollywood remakes It covers film from the former Soviet Union Germany East and West Czechoslovakia France and Spain and the relationship between Europe and Hollywood

**Masculinities in Polish, Czech and Slovak Cinema** Ewa Mazierska,2008 Gender especially masculinity is a perspective rarely applied in discourses on cinema of Eastern Central Europe Masculinities in Polish Czech and Slovak Cinema exposes an English speaking audience to a large proportion of this region s cinema that previously remained unknown focusing on the relationship between representation of masculinity and nationality in the films of two and later three countries Poland Czechoslovakia the Czech Republic and Slovakia The objective of the book is to discuss the main types of men populating Polish Czech and Slovak films that of soldier father heterosexual and homosexual lover against a rich political social and cultural background Czech Slovak and Polish cinema appear to provide excellent material for comparison as they were produced in neighbouring countries which for over forty years endured a similar political system state socialism

**The Polish-German Borderlands** Barbara Paul,1994-08-30 This annotated guide to English language materials dealing with all aspects of the history of the borderlands since the 1700s gives special attention to conflicts between Germans and Poles and issues that are again critical in Central Europe Students teachers and scholars will find this bibliography of over 1200 entries to primary sources books chapters in books dissertations journal articles government documents fiction and films easy to use The introduction points to different names given to the region and puts the bibliography into historical context The chapters cover different historical periods and organize material either by genre of work or by topics significant to a particular era Author title and subject indexes make the material easily accessible for a wide variety of research needs

*Visions of Avant-Garde Film* Kamila Kuc,2016-12-12 Warsaw and London based filmmakers Franciszka and Stefan Themerson are often recognized internationally as pioneers of the 1930s Polish avant garde Yet from the turn of the century to the end of the 1920s Poland s literary and art scenes were also producing a rich array of criticism and early experiments with the moving image that set the stage for later developments in the avant garde In this comprehensive and accessible study Kamila Kuc draws on myriad undiscovered archival sources to tell the history of early Polish avant garde movements Symbolism Expressionism Futurism and Constructivism and to reveal their impact on later practices in art cinema

**Film Comedy** Geoff King,2002 Comedy is one of the most popular forms in film But what exactly is film comedy and what might be the basis of its widespread appeal This book takes a multi perspective approach to answering these questions

**Comedy/Cinema/Theory** Andrew Horton,2023-09-01 The nature of comedy has interested many thinkers from Plato to Freud but film comedy has not received much theoretical attention in recent years The essays in Comedy Cinema Theory use a range of critical and theoretical approaches to explore this curious and fascinating subject The result is a stimulating informative book for anyone interested

in film humor and the art of bringing the two together Comedy remains a central human preoccupation despite the vagaries in form that it has assumed over the centuries in different media In his introduction Horton surveys the history of the study of comedy from Aristophanes to the present and he also offers a perspective on other related comic forms printed fiction comic books TV sitcoms jokes and gags Some essays in the collection focus on general issues concerning comedy and cinema In lively and often humorous prose such scholars as Lucy Fischer Noel Carroll Peter Lehman and Brian Henderson employ feminist post Freudian neo Marxist and Bakhtinian methodologies The remaining essays bring theoretical considerations to bear on specific works and comic filmmakers Peter Brunette William Paul Scott Bukatman Dana Polan Charles Eidsvik Ruth Perlmutter Stephen Mamber and Andrew Horton provide different perspectives for analyzing The Three Stooges Chaplin Jerry Lewis Woody Allen Dusan Makavejev and Alfred Hitchcock's sole comedy Mr and Mrs Smith as well as the peculiar genre of cynical humor from Eastern Europe As editor Horton notes an over arching theory of film comedy does not emanate from these essays Yet the diversity and originality of the contributions reflect vital and growing interest in the subject and both students of film and general moviegoers will relish the results The nature of comedy has interested many thinkers from Plato to Freud but film comedy has not received much theoretical attention in recent years The essays in Comedy Cinema Theory use a range of critical and theoretical approaches to explore th

**Eastern Europe** Sabrina P. Ramet, 1998 Eastern Europe addresses the emergence of uncertain pluralism in the region following the disintegration of the communist regimes in 1989 Taking a broad historical approach the volume considers issues and challenges that have marked Eastern Europe from 1939 through World War II and the era of socialism up to the present Eight comprehensive country studies are augmented by detailed assessments of economic developments security issues religious currents cultural policies and gender relations in the region

**Censorship** Derek Jones, 2001-12-01 Censorship A World Encyclopedia presents a comprehensive view of censorship from Ancient Egypt to those modern societies that claim to have abolished the practice For each country in the world the history of censorship is described and placed in context and the media censored are examined art cyberspace literature music the press popular culture radio television and the theatre not to mention the censorship of language the most fundamental censorship of all Also included are surveys of major controversies and chronicles of resistance Censorship will be an essential reference work for students of the many subjects touched by censorship and for all those who are interested in the history of and contemporary fate of freedom of expression

**Divine Madness** Lars Elleström, 2002 This book provides a theory that enables the concept of irony to be transferred from the literary to the visual and aural domains Topics include the historical roots of the concept of irony as modes of oral and literary expression and how irony relates to spatiality

**Grimms' Tales around the Globe** Vanessa Joosen, 2014-06-16 Grimms fairy tales are among the best known stories in the world but the way they have been introduced into and interpreted by cultures across the globe has varied enormously In Grimms Tales around the Globe editors Vanessa Joosen and Gillian Lathey bring together scholars

from Asia Europe and North and Latin America to investigate the international reception of the Grimms tales The essays in this volume offer insights into the social and literary role of the tales in a number of countries and languages finding aspects that are internationally constant as well as locally particular In the first section Cultural Resistance and Assimilation contributors consider the global history of the reception of the Grimms tales in a range of cultures In these eight chapters scholars explore how cunning translators and daring publishers around the world reshaped and rewrote the tales incorporating them into existing fairy tale traditions inspiring new writings and often introducing new uncertainties of meaning into the already ambiguous stories Contributors in the second part Reframings Paratexts and Multimedia Translations shed light on how the Grimms tales were affected by intermedial adaptation when traveling abroad These six chapters focus on illustrations manga and film and television adaptations In all contributors take a wide view of the tales history in a range of locales including Poland China Croatia India Japan and France Grimms Tales around the Globe shows that the tales with their paradox between the universal and the local and their long and world spanning translation history form a unique and exciting corpus for the study of reception Fairy tale and folklore scholars as well as readers interested in literary history and translation will appreciate this enlightening volume

**Post-Yugoslav Literature and Film** Gordana P. Crnkovic, 2014-03-27 The 1990s violence in the Former Yugoslavia the worst in Europe since World War II triggered the conversion of multi ethnic multi religious and cosmopolitan areas of idiosyncratic and independent socialism into regions of xenophobic nationalism wars and afterwards Western style democracy and capitalism Unified by their artistic response to these cataclysmic changes post Yugoslav literary works and films have much to offer the wider world Crnkovic reveals select post Yugoslav literary and cinema works as groundbreaking exploratory achievements of global relevance She presents post Yugoslav literature and film as art that makes us aware of previously unconsidered things that bring us wars and those that constitute part of the tapestry of peace She foregrounds the radical potential of art to change and enrich the global landscapes of concepts sensitivities and politics As such her book is important not only for those interested in this region but also for all those wanting to discover and engage with world literature and cinema and willing to encounter the potential of great new art to illuminate and challenge the world we live in

*Biographical Dictionary of Central and Eastern Europe in the Twentieth Century* Wojciech Roszkowski, Jan Kofman, 2016-07-08 Drawing on newly accessible archives as well as memoirs and other sources this biographical dictionary documents the lives of some two thousand notable figures in twentieth century Central and Eastern Europe A unique compendium of information that is not currently available in any other single resource the dictionary provides concise profiles of the region s most important historical and cultural actors from Ivo Andric to King Zog Coverage includes Albania Belarus the Czech and Slovak Republics Hungary Estonia Latvia Lithuania Poland Romania and Moldova Ukraine and the countries that made up Yugoslavia

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