



Red And The White The Cinema Of Peoples Poland

P. Coates



Red And The White The Cinema Of Peoples Poland:

The Red and the White Paul Coates, 2005 *The Red and the White* The Cinema of People s Poland takes a fascinating look at the history of post war Polish cinema and how it was affected by the political social and cultural upheavals throughout the period 1947-89. This timely study re-evaluates the legacy of Socialist Realism, the representation of the war cinematic portrayals of national myth and cultural history, literary adaptation and surrealism and discourses of exile and national identity. Although paying particular reference to the work of Krzysztof Kieslowski and Andrzej Wajda, this book considers the contribution of a wide range of filmmakers including Jerzy Skolimowski, Krzysztof Zanussi, Agnieszka Holland, Andrzej Munk, Jerzy Kawalerowicz, Wojciech Has and Roman Polanski. The volume also includes unique primary archival research into the role of state sponsored censorship and coverage of Polish Jewish representations in film. Among the many films discussed are *A Generation*, *Eroica*, *Ashes and Diamonds*, *Family Life*, *The Promised Land*, *The Hour Glass*, *Sanatorium*, *Hands Up*, *Decalogue 8*, *Europa*, *Europa* and *The Double Life of Veronique*.

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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.

Polish Film and the Holocaust Marek Haltof, 2012 During World War II Poland lost more than six million people including about three million Polish Jews who perished in the ghettos and extermination camps built by Nazi Germany in occupied Polish territories. This book is the first to address the representation of the Holocaust in Polish film and does so through a detailed treatment of several films which the author frames in relation to the political ideological and cultural contexts of the times in which they were created. Following the chronological development of Polish Holocaust films, the book begins with two early classics *Wanda Jakubowska's* *The Last Stage* 1948 and *Aleksander Ford's* *Border Street* 1949 and next explores the Polish School period represented by Andrzej Wajda's *A Generation* 1955 and Andrzej Munk's *The Passenger* 1963. Between 1965 and 1980 there was an organized silence

regarding sensitive Polish Jewish relations resulting in only a few relevant films until the return of democracy in 1989 when an increasing number were made among them Krzysztof Kieślowski's Decalogue 8 1988 Andrzej Wajda's Korczak 1990 Jan Jakub Koloski's Keep Away from the Window 2000 and Roman Polański's The Pianist 2002 An important contribution to film studies this book has wider relevance in addressing the issue of Poland's national memory Popular Cinemas in East Central Europe Dorota Ostrowska, Francesco Pitassio, Zsuzsanna Varga, 2017-06-30 The continued interest in the social and cultural life of the former Warsaw pact countries looking at but also beyond their socialist pasts encompasses a desire to know more about their national cinemas Yet despite the increasing consumption of films from these countries via DVD VOD platforms and other alternative channels there is a lack of comprehensive information on this key aspect of visual culture This important book rectifies the glaring gap and provides both a history and a contemporary account of East Central European cinema in the pre WW2 socialist and post socialist periods Demonstrating how at different historical moments popular cinema fulfilled various roles for example in the capacity of nation building and adapted to the changing markets of a morphing political landscape chapters bring together experts in the field for the definitive analysis of mainstream cinema in the region Celebrating the unique contribution of films from Hungary the Czech Republic Czechoslovakia and Poland from the award winning Cosy Dens to cult favourite Lemonade Joe and from 1960s Polish Westerns to Hollywood influenced Hungarian movies the book addresses the major themes of popular cinema By looking closely at genre stardom cinema exhibition production strategies and the relationship between the popular and the national it charts the remarkable evolution and transformation of popular cinema over time **Genre and the (Post-)Communist Woman** Florentina

C. Andreescu, Michael Shapiro, 2014-09-25 This work is a critical intervention into the archive of female identity it reflects on the ways in which the Central and Eastern European female ideal was constructed represented and embodied in communist societies and on its transformation resulting from the political economic and social changes specific to the post communist social and political transitions During the communist period the female ideal was constituted as a heroic mother and worker both a revolutionary and a state bureaucrat which were regarded as key elements in the processes of industrial development and production She was portrayed as physically strong and with rugged rather than with feminized attributes After the post communist regime collapsed the female ideal's traits changed and instead took on the feminine attributes that are familiar in the West's consumer oriented societies Each chapter in the volume explores different aspects of these changes and links those changes to national security nationalism and relations with Western societies while focusing on a variety of genres of expression such as films music plays literature press reports television talk shows and ethnographic research The topics explored in this volume open a space for discussion and reflection about how radical social change intimately affected the lives and identities of women and their positions in society resulting in various policy initiatives involving women's social and political roles The book will be of interest to students and scholars of gender studies comparative politics Eastern European

studies and cultural studies **Fredric Jameson and Film Theory** Keith B. Wagner, Jeremi Szaniawski, Michael Cramer, 2022-01-14 Frederic Jameson and Film Theory is the first collection of its kind it assesses and critically responds to Fredric Jameson's remarkable contribution to film theory The essays assembled explore key Jamesonian concepts such as totality national allegory geopolitics globalization representation and pastiche and his historical schema of realism modernism and postmodernism considering in both cases how these can be applied revised expanded and challenged within film studies Featuring essays by leading and emerging voices in the field the volume probes the contours and complexities of neoliberal capitalism across the globe and explores world cinema's situation within these forces by deploying and adapting Jamesonian concepts and placing them in dialogue with other theoretical paradigms The result is an innovative and rigorously analytical effort that offers a range of Marxist inspired approaches towards cinemas from Asia Latin America Europe and North America in the spirit of Jameson's famous rallying cry always historicize [The Liverpool Companion to World Science Fiction Film](#) Sonja Fritzsche, 2014-06-16 The Liverpool Companion to World Science Fiction Film offers critical insights into SF far beyond the more common Anglo American narratives Contributors take either a national or transnational approach and stretch the geographic and conceptual boundaries of science fiction cinema Recurrent themes include genre discussions engagement with Hollywood and the international subgenre of science fiction parody Chapters contain a variety of perspectives and styles from gender and race studies to the eco critical and the post colonial from the avant garde to socialist realism and the Hammer film Edited by Sonja Fritzsche the collection contains fourteen chapters written by specialists from around the world Film traditions represented include Argentina Australia Brazil Cameroon China the Czech Republic France Germany India Ireland Italy Japan Kenya Poland the United Kingdom and the United States There is also a chapter on digital shorts From the dinosaur myth that became Godzilla to Brazilian science fiction comedy from China's Death Ray to Kenya's Pumzi this book will broaden the horizons of scholars and students of science fiction **Making Waves, Revised and Expanded** Geoffrey Nowell-Smith, 2013-06-20 The 1960s was famously the decade of sex drugs and rock n roll It was also a decade of revolution and counter revolution of the Cuban missile crisis of the American intervention in Vietnam of economic booms and the beginning of consumerism and the rebellion against it In Hollywood the genres which had held audiences captive in the 1940s and 50s musicals Westerns melodramas were losing their appeal and their great practitioners were approaching retirement The scene was therefore set for new cinemas to emerge to attract the young the discriminating the politically conscious and the sexually emancipated Making Waves Revised and Expanded is a sharp focused and brilliant survey of the innovative filmmaking of the 1960s placing it in its political economic cultural and aesthetic context capturing the distinctiveness of a decade which was great for the cinema and for the world at large Geoffrey Nowell Smith pays particular attention to a handful of the most remarkable talents Godard Antonioni Oshima that emerged during the period and helped to make it so special Nowell Smith updates his classic text with a focus on 1960s

Japan and the burgeoning New York scene **The Films of Konrad Wolf** Larson Powell, 2020 This is the first book in any language on the films of Konrad Wolf 1925-1982 East Germany's greatest filmmaker and puts Wolf in a larger European filmic and historical context European Visions Janelle Blankenship, Tobias Nagl, 2015-07-15 This volume examines the challenges cinemas in small European countries have faced since 1989 It explores how notions of scale and small cinemas relate to questions of territory transnational media flows and globalization Employing a variety of approaches from industry analysis to Deleuze Guattari's concept of the minor contributions address the relationship of small cinemas to Hollywood the role of history and memory and the politics of place in post-Socialist cinemas War and Film James Chapman, 2008-06-01 From the onset of the film medium directors have found war an endlessly compelling and fruitful subject for their art In *War and Film* Chapman explores their fascination as well as audiences enduring need to examine and experience the vicissitudes of war Chapman examines the issues of truthfulness and realism that arise in depictions of war whether in the supposed truth-telling of war documentaries or Hollywood battle scenes that are more realistic than the real thing The book considers films from the U.S., Britain and Europe and the national responses to cinematic depictions of particular conflicts In case studies of such legendary works as *Das Boot*, *Apocalypse Now* and *All Quiet on the Western Front* the book parses their dominant narrative themes ranging from war as a pointless tragedy to combat as an exciting and heroic adventure But few films Chapman contends probe into the deeper ramifications of war the psychological scars left on the soldier and civilians A study of remarkable breadth and scope *War and Film* exposes the power of cinema in shaping our perceptions of violent conflict **Army Film and the Avant Garde** Alice Lovejoy, 2014-12-29 A history of the Czechoslovakian military's connection to some of the nation's most innovative and subversive cinema During the 1968 Prague Spring and the Soviet-led invasion and occupation that followed Czechoslovakia's Army Film studio was responsible for some of the most politically subversive and aesthetically innovative films of the period Although the studio is remembered primarily as a producer of propaganda and training films some notable New Wave directors began their careers there making films that considerably enrich the history of that movement Alice Lovejoy examines the institutional and governmental roots of postwar Czechoslovak cinema and provides evidence that links the Army Film studio to Czechoslovakia's art cinema By tracing the studio's unique institutional dimensions and production culture Lovejoy explores the ways in which the military avant-garde engaged in dialogue with a range of global film practices and cultures The print version of the book includes a DVD featuring sixteen short films produced by the Czechoslovak Ministry of Defense The additional media files are not available on the eBook Alice Lovejoy's revelatory study of the cinema culture wrought by the Czechoslovak Army Film studio is a cause for celebration among both cinephiles and media scholars Lovejoy's curatorial enterprise brings these fascinating films to us for fresh examination Seeing these artful army films nearly half a century later opens our eyes to work that requires us to reassess what we thought we knew about documentary new waves and world cinema itself Dan Streible New York University

Lovejoy restores these sometimes funny sometimes poignant and always innovative films to their proper place in film history while explaining the unique cultural politics that allowed them to blossom beneath the noses of the Stalinist government Tom Gunning University of Chicago Filled with surprises for readers who thought they knew their Czech film history this insightful book refutes many received ideas about Eastern European cultural politics during the Cold War and sketches a complex and nuanced relationship between artists and the socialist state Rick Prelinger UC Santa Cruz *The SAGE Handbook of Film Studies* James Donald, Michael Renov, 2008-04-16 Written by a team of veteran scholars and exciting emerging talents The SAGE Handbook of Film Studies maps the field internationally drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions It reflects on the field's dominant paradigms and debates and evaluates their continuing salience Finally it looks forward optimistically to the future of the medium of film the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological industrial and aesthetic developments DEFA at the Crossroads of East German and International Film Culture Marc Silberman, Henning Wrage, 2014-05-21 Motion picture production distribution exhibition and reception has always been a transnational phenomenon yet East Germany situated at the edge of the post war Iron Curtain separated by a boundary that became materialized in the Berlin Wall in 1961 resembles nothing if not an island a protected space where film production developed under the protection of government subsidy and ideological purity This volume proposes on the contrary that the GDR cinema was never just a monologue Rather its media landscape was characterized by constant dialogue if not competition with both the capitalist West and socialist East These thirteen essays reshape DEFA cinema studies by exploring international networks identifying lines of influence beyond national boundaries and recognizing genre qualities that surpass the temporal and spatial confines The international team of film specialists present detailed analyses of over fifty films including fiction features adaptations of literary classics children's films documentaries and examples from genres such as music sci fi Westerns and crime films With contributions by Sean Allan Hunter Bivens Benita Blessing Barton Byg Jaimey Fisher Sabine Hake Nick Hodgkin Manuel Kppen Anke Pinkert Larson Powell Brad Prager Marc Silberman Stefan Soldovieri and Henning Wrage *Roman Polanski* James Morrison, 2022-08-15 A new take on an eclectic and controversial director James Morrison's critical study offers a comprehensive and critically engaged treatment on Roman Polanski's immense body of work Tracing the filmmaker's remarkably diverse career from its beginnings to 2007 the book provides commentary on all of Polanski's major films in their historical cultural social and artistic contexts Morrison locates Polanski's work within the genres of comedy and melodrama arguing that he is not merely obsessed with the theme of repression but that his true interest is in the concrete what is out in the open and why we so rarely see it The range of Polanski's filmmaking

challenges traditional divisions between high and low culture For example *The Ninth Gate* is a brash pastiche of the horror genre while *The Pianist* is an Academy Award winner about the Holocaust Dubbing Polanski a relentless critic of modernity Morrison concludes that his career is representative of the fissures victories and rehabilitations of the last fifty years of international cinema A volume in the series *Contemporary Film Directors* edited by James Naremore **The Cinema of Roman Polanski** John Orr, Elżbieta Ostrowska, 2006 Roman Polanski is one of the great maverick figures of world cinema with a long career starting in Poland with his short films of the 1950s and running through to the present with *Oliver Twist* This collection highlights the bold and dazzling diversity of his work as well as recurrent themes and obsessions

Screening the Face P. Coates, 2012-05-11 Coates presents the face in film as a place where transformations begin reflecting both the experience of modernity and such influential myths as that of Medusa This is exemplified by a wide range of European and American films including Ingmar Bergman's *Persona* *A Companion to Rainer Werner Fassbinder* Brigitte Peucker, 2012-02-20 *A Companion to Rainer Werner Fassbinder* is the first of its kind to engage with this important figure Twenty eight essays by an international group of scholars consider this controversial director's contribution to German cinema German history gender studies and auteurship A fresh collection of original research providing diverse perspectives on Fassbinder's work in films television poetry and underground theatre Rainer Werner Fassbinder remains the preeminent filmmaker of the New German Cinema whose brief but prolific body of work spans from the latter half of the 1960s to the artist's death in 1982 Interrogates Fassbinder's influence on the seminal ideas of his time auteurship identity race queer studies and the cataclysmic events of German twentieth century history Contributions from internationally diverse scholars specializing in film culture and German studies Includes coverage of his key films including *Gods of the Plague* 1970 *Beware of a Holy Whore* 1971 *The Bitter Tears of Petra von Kant* 1972 *Martha* 1973 *TV World on a Wire* 1973 *Effi Briest* 1974 *Ali Fear Eats the Soul* 1974 *Fox and His Friends* 1975 *Fear of Fear* 1975 *Chinese Roulette* 1976 *In a Year With 13 Moons* 1978 *Despair* 1978 *The Third Generation* 1979 *Berlin Alexanderplatz* 1980 *TV and Querelle* 1982 Cinematic Terror Tony Shaw, 2014-11-20 The first history of cinema's treatment of terrorism from the birth of film to today

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