

Critical Studies

The Seeing
Century:
Film, Vision,
and Identity

Edited by Wendy Everett

Seeing Century Film Vision And Identity

Marion Demossier



Seeing Century Film Vision And Identity:

The Seeing Century, 2021-10-25 The twentieth century with all its turbulence and change its conflicts and its discoveries was perhaps above all the century of cinema and The Seeing Century offers an innovative international and interdisciplinary exploration of the role cinema plays in contemporary life and culture and the complex and fascinating relationship between screen images and our changing concepts of personal and national identity Rejecting the compartmentalisation that has traditionally marked film studies and confronting an impressively eclectic range of material fifteen essays by leading academics from around the world cut across divergent cultures languages and genres mainstream Hollywood rubs shoulders with low budget Icelandic or Sicilian cinema and the popular and the esoteric feature alongside each other In this way the reader is offered a stimulating overview which directly addresses the contradictions and ambiguities inherent in the relationship between film and identity and reveals the vibrancy of contemporary film debate to which The Seeing Century makes an important and thought provoking contribution **Terence Davies** Wendy

Everett, 2004-09-04 Terence Davies has made some of the most innovative harrowing and hauntingly lyrical films of the contemporary era This first ever book length study of his work combines detailed analysis of all his films with a persuasive and stimulating investigation of key filmic issues of time and memory identity and selfhood and the nature of literary adaptation as well as a previously unpublished interview with Davies himself The book demonstrates that Davies's films successfully subvert traditional division between popular culture and art house cinema Gardner explores not only Davies's debt to social realism the British Documentary movement and Ealing comedies but equally to the European auteur tradition and to the great Hollywood musicals and melodramas that continue to inspire him It provides fresh insight into the centrality of music in Davies's work and into his conviction that film itself is closer to music than to any other art form *The*

Geschlecht Complex Oscar Jansson, David LaRocca, 2022-01-13 The polysemous German word *Geschlecht* denoting gender genre kind kinship species race and somehow also more exemplifies the most pertinent questions of the translational transdisciplinary transhistorical and transnational structures of the contemporary humanities What happens when texts objects practices and concepts are transferred or displaced from one language tradition temporality or form to another What is readily transposed what resists relocation and what precipitate emerges as distorted or new Drawing on Barbara Cassin's transformative remarks on untranslatability and the activity of philosophizing in languages scholars contributing to *The Geschlecht Complex* examine these and other durable queries concerning the ontological powers of naming and do so in the light of recent artistic practices theoretical innovations and philosophical incitements Combining detailed case studies of concrete category problems in literature philosophy media cinema politics painting theatre and the performing arts with a range of indispensable excerpts from canonical texts by notable field defining thinkers such as Apter Cassin Cavell Derrida Irigaray Malabou and Nancy among others the volume presents the *Geschlecht* complex as a condition to become aware of

and in turn to companionably underwrite any interpretive endeavor Historically grounded yet attuned to the particularities of the present the *Geschlecht* complex becomes an invaluable mode for thinking and theorizing while ensconced in the urgent immediacy of pressing concerns and poised for the inevitable complexities of categorial naming and genre discernment that await in the so often inscrutable translation resistant twenty first century

The Seeing Century Wendy Everett, 2000 The twentieth century with all its turbulence and change its conflicts and its discoveries was perhaps above all the century of cinema and *The Seeing Century* offers an innovative international and interdisciplinary exploration of the role cinema plays in contemporary life and culture and the complex and fascinating relationship between screen images and our changing concepts of personal and national identity Rejecting the compartmentalisation that has traditionally marked film studies and confronting an impressively eclectic range of material fifteen essays by leading academics from around the world cut across divergent cultures languages and genres mainstream Hollywood rubs shoulders with low budget Icelandic or Sicilian cinema and the popular and the esoteric feature alongside each other In this way the reader is offered a stimulating overview which directly addresses the contradictions and ambiguities inherent in the relationship between film and identity and reveals the vibrancy of contemporary film debate to which *The Seeing Century* makes an important and thought provoking contribution

Benjamin Studien Helga Geyer-Ryan, 2002 The first volume of Benjamin Studies publishes the keynote lectures of the first Congress of the International Walter Benjamin Association which took place in Amsterdam July 1997 Its title bears witness to the most central concepts of Benjamin's philosophy of culture Strongly influenced as he was by Kant Benjamin never lost his inclination to analyse the components of reality as fashioned by ourselves Because he was also a materialist for him the modes of fashioning were shaped in turn by the times and places we occupy in history As a consequence Benjamin's theory assigns a pivotal role in the interaction between the world and its inhabitants to the media language with its plethora of discourses the arts and the whole technology of reproduction The historical and social development of the media is translated according to him into our instruments of perception and this perception constructs the elements of the world the knowledge of this construction and the knowledge of the constructor The self knowledge of the constructor is what we call experience Within this broad epistemological framework the diversity and complexity of Benjamin's project acquires a fundamental coherence and is therefore able to accommodate the temporal volatility of the phenomena of our world It's not surprising therefore that *Perception Experience* offers the most stimulating variety of topics and that the keynote lectures reflect merely an intensification of interest in certain areas within a much larger field of investigation The texts presented here pinpoint the central preoccupations of today's debates amongst Benjamin scholars preoccupations which are themselves responses to our own historical imperatives

Cultures of Neurasthenia from Beard to the First World War Marijke Gijswijt-Hofstra, Roy Porter, 2001 Neurasthenia or nerve weakness was originally identified in the U S in the late 19th century as an urban disease similar to today's chronic fatigue syndrome Neurasthenia maintained popularity through the first decade

of the 20th century This text contains 16 papers from a conference held in June 2000 in Amsterdam to analyze and compare the history of neurasthenia in Britain Germany and the Netherlands Developments in America and France are also given attention as well as nervous disorders in Britain prior to the coming of neurasthenia The authors consider the rise and fall of neurasthenia variations in its popularity among countries and the professional patient and public views of the disorder

Migrants in Contemporary Spanish Film Clara Guillén Marín,2017-07-06 During the last two decades Spain has undergone an unprecedented transformation from being a country of emigrants to receiving a significant number of migrants from all around the world This book focuses on the analysis of documentaries and fiction films representing migrants in Spain in the first decade of the twenty first century Guill n Mar n explores the ways in which migrant and non migrant filmmakers reframe the urban and rural space to create opportunities for a free although contested exchange between marginal voices and mainstream Spanish society She analyzes the extent to which the films challenge forms of exclusion and represent ethnicity in a space that includes some and excludes others

Lost Highways, Embodied Travels: The Road Movie in American Experimental Film and Video Kornelia Boczkowska,2023-02-06 Often identified as one of the most genuine and enduring American film genres the road movie has never been explored in the context of experimental filmmaking To fill this gap *Lost Highways Embodied Travels* provides the first book length study of over eighty unique and often obscure films and videos and situates them within the corporeal turn in American avant garde cinema so far mostly associated with body genres and sexually explicit films Drawing on unpublished archival materials the book offers a fresh take on both past and current practices of the experimental film community for scholars students makers and film buffs

Border Crossings Peter Wagstaff,2004 *European Connections Studies in Comparative Literature Intermediality and Aesthetics* is a peer reviewed series that focuses on the literary and artistic relations that shape European cultures It also wishes to explore relations with non European cultures with a view to fostering more equitable models of cultural exchange and transfer

Fantastic Spaces Matthew J. Fee,2025-08-15 While the connection between Ireland and the otherworldly has long been a staple of literature and the arts it finds its most consistent and compelling expression in the medium of cinema In the first comprehensive scholarly study of the fantastic in Irish film *Fantastic Spaces* explores how the spatial dimensions of supernatural phenomena in Irish cinema interpret and engage with the dynamic changes that have swept across Ireland over the past four decades Drawing on a wide range of both canonical and lesser known Irish films Matthew J Fee closely examines how the fantastic including a multiplicity of supernatural occurrences and creatures drawn from Irish folklore as well as global popular culture functions to make meaning across a period of profound social political and cultural transformation in Ireland From providing platforms for female agency and interrogating rural heritage and nostalgia to articulating anxieties over modernization and globalization and questioning national identities the fantastic spaces of Irish cinema reveal a sophisticated capacity to grapple with the complexities and contradictions of historical change Chinese

Shakespeares Alexander Cheng-Yuan Huang, 2009 This work concentrates on both Shakespearean performance and Shakespeare's appearance in Sinophone culture in relation to the postcolonial question *Italian Post-Neorealist Cinema* Luca Barattoni, 2013-12-16 This book brings to the surface the lines of experimentation and artistic renewal appearing after the exhaustion of Neorealism mapping complex areas of interest such as the emergence of ethical concerns the relationship between ideology and representati The European Puzzle Marion Demossier, 2007 The twin concepts of Culture and Identity are inescapable in any discussion of European Integration and yet over the last ten years their meaning has become increasingly contested By combining an anthropological and political perspective the authors challenge the traditional boundaries within the issue of the construction of Europe In the first part historians and anthropologists from various national traditions discuss the process of the construction of Europe and its implications for cultural identities The second section examines a number of topics at the core of the process of Europeanization and presents up to date information on each of these issues political parties regions football cities the Euro ethnicity heritage and European cinema Emphasis is placed on the political structuring of cultural identities by contrasting top down and bottom up processes that define the tensions between the unity and diversity of the European Community **Journeys in Argentine and Brazilian Cinema** Natalia Pinazza, 2014-10-16 Many South American films that use the popular road movie format to examine regional culture and attitudes especially in Argentina and Brazil Pinazza performs a careful cultural analysis of the films and investigates how road movies deal with narratives on nationhood whilst simultaneously inserting themselves in a transnational dialogue

Revisiting Space Wendy Ellen Everett, Axel Goodbody, 2005 How does film construct space and what is the relationship between space and time in film These and other questions are explored in this collection of wide ranging challenging essays that re evaluate and extend recent theoretical debate in relation to the regional and national cinemas of Europe *Studying French Cinema* Isabelle Vanderschelden, 2013-04-22 Taking a text led approach with the emphasis on more recent popular films Studying French Cinema is directed at non specialists such as students of French Film Studies and the general reader with an interest in post war French cinema Each of the chapters focuses on one or more key films from the ground breaking films of the nouvelle vague *Les 400 coups* 1959 to contemporary documentary *Etre et avoir* 2002 and puts them into their relevant contexts Depending on the individual film these include explorations of childhood adolescence and coming of age *Les 400 coups* *L'Argent de poche* auteur ideology and individual style the films of Jean Luc Godard and Agnes Varda the representation of recent French history *Lacombe Lucien* and *Au revoir les enfants* transnational production practices *Le Pacte des loups* and popular cinema comedy and gender issues e g *Le Diner de cons* Each film is embedded in its cultural and political context Together the historical discussions provide an overview of post war French history to the present Useful suggestions are made as to studies of related films both those discussed within the book and outside *France and the Americas* Bill Marshall, 2005-05-24 A unique multidisciplinary encyclopedia covering the impacts that French and American

politics foreign policy and culture have had on shaping each country's identity From 17th century fur traders in Canada to 21st century peacekeepers in Haiti from France's decisive role in the Revolutionary War leading to the creation of the United States to recent disagreements over Iraq France and the Americas charts the history of the inextricable links between France and the nations of the Americas This comprehensive survey features an incisive introduction and a chronology of key events spanning 400 years of France's transatlantic relations Students of many disciplines as well as the lay reader will appreciate this comprehensive survey which traces the common themes of both French policy language and influence throughout the Americas and the wide ranging transatlantic influences on contemporary France The Romanian Cinema of Nationalism

Onoriu Colăcel, 2018-10-10 Prior to the collapse of communism Romanian historical movies were political encouraging nationalistic feelings and devotion to the state Vlad the Impaler and other such iconic figures emerged as heroes rather than loathsome bloodsuckers celebrating a shared sense of belonging The past decade has however presented Romanian films in which ordinary people are the stars heroes go getters swindlers and sore losers The author explores a wide selection old and new of films set in the Romanian past **The Cinema of France** Phil Powrie, 2006 An in depth look at some of the best and most influential French films of all time The Cinema of France contains 24 essays each on an individual film The book features works from the silent period and poetic realism through the stylistic developments of the New Wave and up to more contemporary challenging films from directors such as Abel Gance Jean Renoir Marcel Carné François Truffaut Jean Luc Godard Alain Resnais Agnès Varda and Luc Besson Set in chronological order The Cinema of France provides an illuminating history of this essential national cinema and includes in depth studies of films such as *Un Chien Andalou* 1929 *Les Vacances de Monsieur Hulot* 1953 *Le Samouraï* 1967 *Shoah* 1985 *Jean de Florette* 1986 *Les Visiteurs* 1993 and *La Haine* 1995 **The Cinema of Britain and Ireland** Brian McFarlane, 2005 A fresh concise but wide ranging introduction to and overview of British and Irish cinema this volume contains 24 essays each on a separate seminal film from the region Films under discussion include *Pink String* and *Sealing Wax* *Room at the Top* *The Italian Job* *Orlando* and *Sweet Sixteen*

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