

# **looks and frictions**

essays in cultural studies and film theory

**paul willemen**

introduction by meaghan morris



# Looks And Frictions Essays In Cultural Studies And Film Theory

**Vishal Chauhan**



## **Looks And Frictions Essays In Cultural Studies And Film Theory:**

**Looks and Frictions** Paul Willemsen, 1994 No Marketing Blurb **Back to Reality?** Angela McRobbie, 1997 From rap to rave from designer menswear to Marie Claire from rock to sex tourism each essay in this collection tackles issues of ideology bodies power and gender in contemporary popular culture *Soundtrack Available* Pamela Robertson Wojcik, Arthur Knight, 2001-12-03 Essays on film soundtracks composed of popular music rather than the composed film score both in relation to the films and circulating separately on record **Genre and Cinema** Brian McIlroy, 2012-08-06 This impressive volume takes a broad critical look at Irish and Irish related cinema through the lens of genre theory and criticism Secondary and related objectives of the book are to cover key genres and sub genres and account for their popularity The result offers new ways of looking at Irish cinema **Religion and Film** Melanie Wright, 2006-10-27 From silent films to contemporary blockbusters religion has always proved a popular theme for the cinema However all too often religion and film are discussed from narrowly confessional perspectives with the result that the field has long been dominated by the question of a film's fidelity to a religious text or worldview or its value as a tool in ministry and mission Religion and Film An Introduction seeks to redress this balance and argues for a new holistic approach to the subject that draws on work from cultural studies religious studies and film studies alike Wright argues that the meanings of a film are not encoded by its textual organisation but are bound up with its interpretation by viewers in specific contexts Focusing on religiously diverse films like The Ten Commandments La Passion de Jeanne d Arc Kadosh Lagaan My Son the Fanatic Keeping the Faith The Wicker Man and Mel Gibson's The Passion of The Christ the author looks at varied screen representations of religion at films shaped by strong convictions about the place of religion in society and at the roles that audiences play as consumers of film The book will have strong appeal to students as well as general readers interested in all aspects of the inter relationship of religion and the cinema **World Cinemas, Transnational Perspectives** Nataša Durovicová, Kathleen E. Newman, 2009-09-10 SCMS Award Winner Best Edited Collection The standard analytical category of national cinema has increasingly been called into question by the category of the transnational This anthology examines the premises and consequences of the coexistence of these two categories and the parameters of historiographical approaches that cross the borders of nation states The three sections of World Cinemas Transnational Perspectives cover the geopolitical imaginary transnational cinematic institutions and the uneven flow of words and images The Films of Aki Kaurismäki Thomas Austin, 2018-09-06 Despite creating an extensive and innovative body of work over the last 30 years Aki Kaurismäki remains relatively neglected in Anglophone scholarship This international collection of original essays aims to redress such neglect by assembling diverse critical inquiries into Kaurismäki's oeuvre The first anthology on Kaurismäki to be published in English it offers a range of voices responding to his politically and aesthetically compelling cinema Deploying various methodologies to explore multiple facets of his work The Films of Aki Kaurismäki will come to be seen as the definitive book on Kaurismäki *Hong Kong Connections*

Meaghan Morris, Siu Leung Li, Stephen Ching-kiu Chan, 2005-10-01 Since the 1960s Hong Kong cinema has helped to shape one of the world's most popular cultural genres action cinema Hong Kong action films have proved popular over the decades with audiences worldwide and they have seized the imaginations of filmmakers working in many different cultural traditions and styles How do we account for this appeal which changes as it crosses national borders Hong Kong Connections brings leading film scholars together to explore the uptake of Hong Kong cinema in Japan Korea India Australia France and the US as well as its links with Taiwan Singapore and the Chinese mainland In the process this collective study examines diverse cultural contexts for action cinema's popularity and the problems involved in the transnational study of globally popular forms suggesting that in order to grasp the history of Hong Kong action cinema's influence we need to bring out the differences as well as the links that constitute popularity

**Rethinking Occupied Ireland** Jessica Scarlata, 2014-02-11 Imprisonment is a central trope of Irish nationalism often deployed to portray the injustice of an Ireland occupied by foreign rule Irish nationalism celebrates people jailed for resistance to British forces While such a celebratory history resists colonialist images of Irish brutality it also generates nationalist amnesia and nostalgia Rethinking Occupied Ireland takes this history as its point of departure arguing that the potent visual language generated to represent national heroes facilitates a narrow conceptualization of occupation and resistance Irish cinema has long offered a double critique against both colonialist and nationalist historiography Through a study of incarceration in film Scarlata critiques state of emergency discourses and reveals the global relevance of Irish history to questions of terrorism security and sexual and gender transgression in an ever lengthening list of crimes against the nation The films included in this book ranging from 1980 to 2010 explore Irish history from the perspective of those marginalized within or ejected from Irish and British national narratives providing an ideal occasion to interrogate the legacy of colonialism and post anticolonial nationalism Examining Ireland's past in relation to its present these films become a mode of postcolonial historiography and Scarlata argues they are an important component in the reevaluation of what constitutes political cinema and political resistance

**Cinematic Flashes** Rashna Wadia Richards, 2013 Cinematic Flashes challenges popular notions of a uniform Hollywood style by disclosing uncanny networks of incongruities coincidences and contingencies at the margins of the cinematic frame In an agile demonstration of cinephiliac historiography Rashna Wadia Richards extracts intriguing film fragments from their seemingly ordinary narratives in order to explore what these unexpected moments reveal about the studio era Inspired by Walter Benjamin's preference for studying cultural fragments rather than composing grand narratives this unorthodox history of the films of the studio system reveals how classical Hollywood emerges as a disjointed network of accidents excesses and coincidences

Seeing Things Kartik Nair, 2024-02-13 In 1980s India the Ramsay Brothers and other filmmakers produced a wave of horror movies about soul sucking witches knife wielding psychopaths and dark caped vampires Seeing Things is about the sudden cuts botched makeup effects continuity errors and celluloid damage found in these movies Kartik Nair reads such failures as clues to the

conditions in which the films were made censored and seen offering a view from below of the world's largest film culture. By combining close analysis with extensive archival research and original interviews, *Seeing Things* reveals the spectral materialities informing the genre's haunted houses, grotesque bodies and graphic violence. *Cultural Control and Globalization in Asia* Laikwan Pang, 2007-05-07 This book challenges the prevailing view of cinema and cinema culture that Hollywood, the US, creates, produces and exports, with other countries importing, sometimes modifying and sometimes pirating original American work. *Feeling Film: Affect and Authenticity in Popular Cinema* Greg Singh, 2014-01-21 Cinema has the capacity to enflame our passions, to arouse our pity, to inspire our love. *Feeling Film* is a book that examines the emotional encounters found in contemporary popular cinema cultures. Examining melodrama, film noir, comic book franchises, cult indie movies and romantic comedy within the context of a Jungian-informed psychology and contemporary movements in film philosophy, this book considers the various kinds of feelings engendered by our everyday engagements with cinema. Greg Singh questions the popular idea of what cinema is and considers what happens during the anticipation and act of watching a movie, through to the act of sharing our feelings about them, the reviewing process and repeat viewing practices. *Feeling Film* does this through a critique of purely textual approaches, instead offering a model which emphasises lived, warm, embodied and inhabited psychological relationships between the viewer and the viewed. It extends the narrative action of cinema beyond the duration of the screening into realms of anticipation and afterlife, in particular providing insight into the tertiary and participatory practices afforded through rich media engagement. In rethinking the everyday co-productive relationship between viewer and viewed, from this perspective, *Feeling Film* reinstates the importance of feelings as a central concern for film theory. What emerges from this study is a re-engagement of the place of emotion, affect and feeling in film theory and criticism. In reconsidering the duration of the cinematic encounter, *Feeling Film* makes a significant contribution to the understanding of the inter-subjective relationship between viewer and viewed. It takes post-Jungian criticism into the realms of post-cinema technologies and reignites the dialogue between depth psychology and the study of images as they appear to and for us. This book will make essential reading for those interested in the relationship between film and aspects of depth psychology, film and philosophy students at advanced undergraduate and postgraduate levels, film and cinema academics and cinephiles. **Contemporary Art Cinema Culture in China** Xiang Fan, 2024-11-14 How do contemporary Chinese audiences access art cinema? What are the alternative channels for the distribution and exhibition of art cinema in China? How is Chinese art cinema changing with the booming of internet media and commodity culture in the 21st century? To answer these questions, Xiang Fan explores the dynamic networks of art cinema in China in the 21st century, highlighting the cultural practices of intermediaries such as independent programmers, internet critics and fan translators. Offering insights gleaned from original ethnographic research, Fan reveals how these intermediary practitioners think about cinema, negotiate judgement and appreciation, construct a discourse of value and taste and most importantly, constitute a coordinated and

interrelated network for the sharing of art cinema She argues that although their motivation was derived from a cinephilia seeking to forge an alternative mode of distribution and reception the new cinema culture they have produced simultaneously negotiates a subtly complicit relationship with authoritative and market forces In doing so she offers an original interdisciplinary perspective on contemporary art cinema culture in Chinese society     *Onscreen/Offscreen*

Constantine V. Nakassis,2022-12-01 Based on over a decade of ethnographic fieldwork in the South Indian state of Tamil Nadu *Onscreen Offscreen* is an exploration of the politics and being of filmic images The book examines contestations inside and outside the Tamil film industry over the question what is an image Answers to this question may be found in the ontological politics that take place on film sets in theatre halls and in the social fabric of everyday life in South India from populist electoral politics and the gendering of social space to caste uplift and domination Bridging and synthesizing linguistic anthropology film studies visual studies and media anthropology *Onscreen Offscreen* rethinks key issues across a number of fields concerned with the semiotic constitution of social life from the performativity and ontology of images to questions of spectatorship realism and presence In doing so it offers both a challenge to any approach that would separate image from social context and a new vision for linguistic anthropology beyond the question of language     **Identity**

**Anecdotes** Meaghan Morris,2006-07-07 Meticulously attentive to the complex nuances and intricacies of what is too easily glossed as cross cultural communication these essays offer us a unique writerly perspective on what it takes socially and textually to reconcile the requirements of an effective shared discourse cultural studies with the intrinsic heterogeneity of our divergent glocal realities an awesomely satisfying and enlightening read Ien Ang University of Western Sydney How is identity produced in global textual environments What forms of narrative generate solidarity in a world in which globalization and trans nationality can often appear to be a fait accompli This brilliant coruscating book written by one of the most formidable and original thinkers in cultural studies examines questions of nationality identity the use of anecdote to build solidarity and the role of institutions in shaping culture Ranging across many fields including film and media gender nationality globalization and popular culture it provides a mind clearing exercise in recognizing what culture is and how it works today Illustrated with a fund of relevant and insightful examples it addresses the central questions in cultural studies today identity post identity the uses of narrative and textual analysis the industrial organization of solidarity and the opportunities and dilemmas of globalization Penetrating arresting and inimitable the book is a major contribution to the field of cultural studies It is of interest to students of cultural studies media film and cultural sociology     **Figuring the Past**

Belén Vidal,Belén Vidal Villasur,2012 This definitive work offers a new approach to the period film at the turn of the twenty first century examining the ways in which contemporary cinema recreates the historical past This book explores the relation between visual motifs and cultural representation in a range of key films by James Ivory Martin Scorsese and Jane Campion among others Looking at the mannerist taste for citation detail and stylisation the author argues for an aesthetic of

fragments and figures central to the period film as an international genre Three key figures the house the tableau and the letter structure a critical journey through a selection of detailed case studies in relation to changing notions of visual style melodrama and gender This seeks to place this popular but often undervalued genre in a new light and to rethink its significance in the context of key debates in film studies Publisher's website *Positioning Art Cinema* Geoff

King, 2019-01-24 Art cinema occupies a space in the film landscape that is accorded a particular kind of value From films that claim the status of harsh realism to others which embody aspects of the tradition of modernism or the poetic art cinema encompasses a variety of work from across the globe But how is art cinema positioned in the film marketplace or by critics and in academic analysis Exactly what kinds of cultural value are attributed to films of this type and how can this be explained This book offers a unique analysis of how such processes work including the broader cultural basis of the appeal of art cinema to particular audiences Geoff King argues that there is no single definition of art cinema but a number of distinct and recurrent tendencies are identified At one end of the spectrum are films accorded the most heavyweight status offering the greatest challenges to viewers Others mix aspects of art cinema with more accessible dimensions such as uses of popular genre frameworks and exploitation elements involving explicit sex and violence Including case studies of key figures such as Michael Haneke Pedro Almodóvar and Jean Pierre and Luc Dardenne this is a crucial contribution to understanding both art cinema itself and the discourses through which its value is established *Dalit Representation in Popular Hindi Cinema*

Vishal Chauhan, 2025-03-31 This book explores the dynamics of caste in Bollywood and popular Hindi cinema through an examination of the representation of Dalits since the 1930s Drawing on critical textual analysis and historical analyses of a number of key films the author argues that popular Hindi cinema corroborates in the construction naturalisation and dissemination of Dalit stereotypes in line with the dominant culture on the one hand and ignores the Dalit history of struggle against caste discrimination on the other hand The book maps the evolution of Dalit representation from the 1930s to the 2000s In doing so it addresses the continuity and shifts in their portrayals and explores the linkages between the cinematic representation of Dalits and real world power structures This book will be of interest to scholars and students working in film studies film history cultural politics sociology and cultural studies *New Silent Cinema* Katherine Groo, Paul

Flaig, 2015-09-16 With the success of Martin Scorsese's *Hugo* 2011 and Michel Hazanavicius's *The Artist* 2011 nothing seems more contemporary in recent film than the styles forms and histories of early and silent cinemas This collection considers the latest return to silent film alongside the larger historical field of visual repetitions and affective currents that wind their way through 20th and 21st century visual cultures Contributors bring together several fields of research including early and silent cinema studies experimental and new media historiography and archive theory and studies of media ontology and epistemology Chapters link the methods concerns and concepts of early and silent film studies as they have flourished over the last quarter century to the most recent developments in digital culture from YouTube to 3D recasting this contemporary

phenomenon in popular culture and new media against key debates and concepts in silent film scholarship An interview with acclaimed Canadian filmmaker Guy Maddin closes out the collection



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