

# RESISTING IMAGES

Essays on Cinema and History

*Edited by Robert Sklar and Charles Musser*



# Resisting Images Essays On Cinema And History

**Peter Simonson, Janice Peck, Robert T  
Craig, John Jackson**



## **Resisting Images Essays On Cinema And History:**

**Resisting Images** Robert Sklar, Charles Musser, 1990 *Fred Zinnemann and the Cinema of Resistance* J.E. Smyth, 2014-02-06 A compelling history of the director's films of war and resistance *The Hidden Foundation* David E. James, Rick Berg, 1996 Ranging from the earliest days of the cinema to the present *The Hidden Foundation* reestablishes class as a fundamental aspect of film history Featuring prominent film scholars and historians this volume is unique in its international scope diversity of perspectives and methodologies and the sweep of its analysis *The Hidden Foundation* begins with a review of the history of class in social and political thought going on to chronicle its disappearance from film and cultural studies Subsequent essays consider topics ranging from American and Soviet silent film through Chinese and American film in the fifties to the restructuring of the working class that was a feature of films of the 1980s in both the United States and Great Britain [Parallel Tracks](#) Lynne Kirby, 1997 In wide ranging and provocative analyses of dozens of silent films icons of film history like *The General* and *The Great Train Robbery* as well as many that are rarely discussed Kirby examines how trains and rail travel embodied concepts of spectatorship and mobility grounded in imperialism and the social sexual and racial divisions of modern Western culture [The Handbook of Communication History](#) Peter Simonson, Janice Peck, Robert T Craig, John Jackson, 2013-01-03 *The Handbook of Communication History* addresses central ideas social practices and media of communication as they have developed across time cultures and world geographical regions It attends to both the varieties of communication in world history and the historical investigation of those forms in communication and media studies The Handbook editors view communication as encompassing patterns processes and performances of social interaction symbolic production material exchange institutional formation social praxis and discourse As such the history of communication cuts across social cultural intellectual political technological institutional and economic history The volume examines the history of communication history the history of ideas of communication the history of communication media and the history of the field of communication Readers will explore the history of the object under consideration relevant practices media and ideas review its manifestations in different regions and cultures comparative dimensions and orient toward current thinking and historical research on the topic current state of the field As a whole the volume gathers disparate strands of communication history into one volume offering an accessible and panoramic view of the development of communication over time and geographical places and providing a catalyst to further work in communication history [Reframing the Past](#) Mia E. M. Treacey, 2016-02-26 *Reframing the Past* traces what historians have written about film and television from 1898 until the early 2000s Mia Treacey argues that historical engagement with film and television should be reconceptualised as Screened History an interdisciplinary international field of research to incorporate and replace what has been known as History and Film It draws from the fields of Film Television and Cultural Studies to critically analyse key works and connect past scholarship with contemporary research Reconsidered as Screened History the works of Pierre

Sorlin Marc Ferro John O Connor Robert Rosenstone and Robert Toplin are explored alongside lesser known but equally important contributions This book identifies a number of common themes and ideas that have been explored by historians for decades the use of history on film and television as a way to teach the past the challenge of filmic and televisual history to more traditional historiography and an ongoing battle to find an appropriate historical way to engage with Film Studies and Theory Screened History offers an approach to exploring History Film and Television that allows room for future developments while connecting them to a rich and diverse body of past scholarship Combining a narrative of historical research on film and television over the past century with a reconceptualisation of the field as Screened History Reframing the Past is essential reading both for established scholars of History and Film Film History and other related disciplines and to students new to the field

**A Companion to British and Irish Cinema** John Hill, 2019-05-07 A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years prompting a growing number of critical debates on how these cinemas are analysed contextualized and understood A Companion to British and Irish Cinema addresses arguments surrounding film historiography methods of textual analysis critical judgments and the social and economic contexts that are central to the study of these cinemas Twenty nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed the concepts and methods used to interpret and understand British and Irish films and the defining issues and debates at the heart of British and Irish cinema studies Offering a broad scope of commentary the Companion explores historical cultural and aesthetic questions that encompass over a century of British and Irish film studies from the early years of the silent era to the present day Divided into five sections the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods the contexts in which films are produced distributed and exhibited the genres and styles that have been adopted by British and Irish films issues of representation and identity and debates on concepts of national cinema at a time when ideas of what constitutes both British and Irish cinema are under question A Companion to British and Irish Cinema is a valuable and timely resource for undergraduate and postgraduate students of film media and cultural studies and for those seeking contemporary commentary on the cinemas of Britain and Ireland

**The Documentary Film Reader** Jonathan Kahana, 2016 The Documentary Film Reader brings together an expansive range of writing by scholars critics historians and filmmakers to provide a stimulating foundational text for students and others who want to undertake study of nonfiction film

**A Feminist Counter-History of Latin American Documentary** Lorena Cervera Ferrer, 2025-08-28 A Feminist Counter History of Latin American Documentary provides a new lens through which to revisit the history of Latin American cinema and proposes three approximations to the study of women s documentary produced between the early 1970s and the mid 1990s With a focus on documentaries with clear political intents this book illustrates some of the thematic interests authorial modes production practices formal devices and aesthetic

strategies employed by women filmmakers Through analysis of the contexts processes and forms of a selection of films the author shows how these non fiction films shed light on the precarious conditions that characterised women s greater entry into the workforce on the circulation of feminist ideas and on the inevitable questioning of identity that resulted from migration and displacement This volume will appeal to scholars and students interested in women s and feminist cinema documentary history theory and practice and Latin American history and culture      Classical Hollywood Comedy Kristine Brunovska Karnick, Henry Jenkins, 2013-02-01 Applies the recent return to history in film studies to the genre of classical Hollywood comedy as well as broadening the definition of those works considered central in this field      *Cecil B. DeMille and American Culture* Sumiko Higashi, 1994-12-02 Cecil B DeMille and American Culture demonstrates that the director best remembered for his overblown biblical epics was one of the most remarkable film pioneers of the Progressive Era In this innovative work which integrates cultural history and cultural studies Sumiko Higashi shows how DeMille artfully inserted cinema into genteel middle class culture by replicating in his films such spectacles as elaborate parlor games stage melodramas department store displays Orientalist world s fairs and civic pageantry The director not only established his signature as a film author by articulating middle class ideology across class and ethnic lines but by the 1920 s had become a trendsetter with set and costume designs that influenced the advertising industry to create a consumer culture based on female desire Drawing on a wealth of previously untapped material from the DeMille Archives and other collections Higashi provides imaginative readings of DeMille s early feature films viewing them in relation to the dynamics of social change and she documents the extent to which the emergence of popular culture was linked to the genteel tradition      **World War II, Film, and History** John Whiteclay Chambers II, David Culbert, 1996-10-10 The immediacy and perceived truth of the visual image as well as film and television s ability to propel viewers back into the past place the genre of the historical film in a special category War films including antiwar films have established the prevailing public image of war in the twentieth century For American audiences the dominant image of trench warfare in World War I has been provided by feature films such as *All Quiet on the Western Front* and *Paths of Glory* The image of combat in the Second World War has been shaped by films like *Sands of Iwo Jima* and *The Longest Day* And despite claims for the alleged impact of widespread television coverage of the Vietnam War it is actually films such as *Apocalypse Now* and *Platoon* which have provided the most powerful images of what is seen as the reality of that much disputed conflict But to what degree does history written with lightning as Woodrow Wilson allegedly said represent the reality of the past To what extent is visual history an oversimplification or even a distortion of the past Exploring the relationship between moving images and the society and culture in which they were produced and received *World War II Film and History* addresses the power these images have had in determining our perception and memories of war Examining how the public memory of war in the twentieth century has often been created more by a manufactured past than a remembered one a leading group of historians discusses films dating from the early

1930s through the early 1990s created by filmmakers the world over from the United States and Germany to Japan and the former Soviet Union For example Freda Freiberg explains how the inter racial melodramatic Japanese feature film *China Nights* in which a manly and protective Japanese naval officer falls in love with a beautiful young Chinese street waif and molds her into a cultured submissive wife proved enormously popular with wartime Japanese and helped justify the invasion of China in the minds of many Japanese viewers Peter Paret assesses the historical accuracy of Kolberg as a depiction of an unsuccessful siege of that German city by a French Army in 1807 and explores how the film released by Hitler's regime in January 1945 explicitly called for civilian sacrifice and last ditch resistance Stephen Ambrose contrasts what we know about the historical reality of the Allied D Day landings in Normandy on June 6 1944 with the 1962 release of *The Longest Day* in which the major climactic moment in the film never happened at Normandy Alice Kessler Harris examines *The Life and Times of Rosie the Riveter* a 1982 film documentary about women defense workers on the American home front in World War II emphasizing the degree to which the documentary's engaging main characters and its message of the need for fair and equal treatment for women resonates with many contemporary viewers And Clement Alexander Price contrasts *Men of Bronze* William Miles's fine documentary about black American soldiers who fought in France in World War I with *Liberators* the controversial documentary by Miles and Nina Rosenblum which incorrectly claimed that African American troops liberated Holocaust survivors at Dachau in World War II In today's visually oriented world powerful images even images of images are circulated in an eternal cycle gaining increased acceptance through repetition History becomes an endless loop in which repeated images validate and reconfirm each other Based on archival materials many of which have become only recently available World War II Film and History offers an informative and a disturbing look at the complex relationship between national myths and filmic memory as well as the dangers of visual images being transformed into reality

**Power of Film Propaganda** Nicholas Reeves, 2004-03-01 Explores five case studies in Britain the USSR Germany and Italy to determine whether or not propaganda films reached the audiences at which they were targeted and where they did whether the films made the impact on those audiences that the propagandists had expected

**Hollywood Spectatorship** Melvyn Stokes, Richard Maltby, 2019-07-25 This is an examination of the concepts of spectatorship in the light of historical accounts of audience reception The book looks at how audiences have historically talked about Hollywood movies and the ways in which word of mouth responses have affected the reception of individual movies

Envisioning Taiwan June Yip, 2004-10-07 Traces the growth and evolution of a Taiwan's sense of itself as a separate and distinct entity by examining the diverse ways a discourse of nation has been produced in the Taiwanese cultural imagination

Hotel Mexico George F. Flaherty, 2016-08-16 In 1968 Mexico prepared to host the Olympic games amid growing civil unrest The spectacular sports facilities and urban redevelopment projects built by the government in Mexico City mirrored the country's rapid but uneven modernization In the same year a street savvy democratization movement led by students emerged in the city Throughout the

summer the 68 Movement staged protests underscoring a widespread sense of political disenfranchisement Just ten days before the Olympics began nearly three hundred student protestors were massacred by the military in a plaza at the core of a new public housing complex In spite of institutional denial and censorship the 1968 massacre remains a touchstone in contemporary Mexican culture thanks to the public memory work of survivors and Mexico's leftist intelligentsia In this highly original study of the afterlives of the 68 Movement George F Flaherty explores how urban spaces material but also literary photographic and cinematic became an archive of 1968 providing a framework for de facto modes of justice for years to come

**Silent Film** Richard Abel, 1996 Essays on the era of silent film      *South American Cinema* Timothy Barnard, Peter Rist, 2013-08-21 First Published in 1996 This text looks at the cinema from the countries of Argentina Brazil Canada Chile Colombia Cuba United States Uruguay and Venezuela Presented by country and date order it includes the silent black and white Gaucho films of 1915 to the colour films coming out of Venezuela in 1991 Each entry provides a summary of the film content its context production and significance in the genre It includes an index and glossary of Brazilian Portuguese or African Terms and film terms      **South American Cinema** Tim Barnard, Peter Rist, 1996 A filmography of South American motion pictures      *Refocusing Chaplin* Lawrence Howe, James E. Caron, Benjamin Click, 2013-10-03 Widely recognized in his character of the Tramp Charlie Chaplin transcended the role of actor to become screenwriter director composer producer and finally studio head The subject of numerous biographical studies Chaplin has been examined as both myth and man but these treatments fail to adequately address the often overlooked complexity of his filmmaking *Refocusing Chaplin A Screen Icon through Critical Lenses* features essays that examine the actor and director through various theoretical perspectives including Marxism feminism gender studies deconstruction psychoanalytic criticism new historicism performance studies and cultural criticism Complementing this range of intellectual inquiry is the wide reach of films discussed from *The Circus* 1928 *The Gold Rush* 1925 and *City Lights* 1931 to *Modern Times* 1936 *The Great Dictator* 1940 *Monsieur Verdoux* 1947 and *Limelight* 1952 Shorter films such as *The Pawnshop* 1916 *The Rink* 1916 and *A Dog's Life* 1918 are also examined These essays analyze the tensions between the carefully constructed worlds of Chaplin's films and their cultural contexts The varied approaches and range of materials in this volume not only comprehensively assess the screen icon but also foster a conversation that exemplifies the best of intellectual exchange *Refocusing Chaplin* provides a unique view into the work of one of cinema's most important and influential artists

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