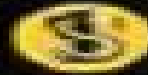


SEEING IN THE DARK

A COMPENDIUM OF CINEMAGOING



edited by ian breakwell and paul hammond



Seeing In The Dark A Compendium Of Cinemagoing

Christian Keathley



Seeing In The Dark A Compendium Of Cinemagoing:

Seeing in the Dark Ian Breakwell, Paul Hammond, 1990 Contributors who share a deep passion for the cinema recount their personal recollections of cinema going in this anthology which describes open air film shows in Baghdad or Australia childhood memories of the cinema in London fashionable art cinemas in New York and dingy flea pits elsewhere *Seeing in the Dark* Ian Breakwell, Paul Hammond, 1990 Contributors who share a deep passion for the cinema recount their personal recollections of cinema going in this anthology which describes open air film shows in Baghdad or Australia childhood memories of the cinema in London fashionable art cinemas in New York and dingy flea pits elsewhere *Cinema Memories* Melvyn Stokes, Matthew Jones, Emma Pett, 2022-03-10 *Cinema Memories* brings together and analyses the memories of almost a thousand people of going to the cinema in Britain during the 1960s It offers a fresh perspective on the social cultural and film history of what has come to be seen as an iconic decade with the release of films such as *A Taste of Honey* *The Sound of Music* *Darling* *Blow Up* *Alfie* *The Graduate* and *Bonnie and Clyde* Drawing on first hand accounts authors Melvyn Stokes Matthew Jones and Emma Pett explore how cinema goes constructed meanings from the films they watched through a complex process of negotiation between the films concerned their own social and cultural identities and their awareness of changes in British society Their analysis helps the reader see what light the cultural memory of 1960s cinema going sheds on how the Sixties in Britain is remembered and interpreted Positioning their study within debates about memory 1960s cinema and the seemingly transformative nature of this decade of British history the authors reflect on the methodologies deployed the use of memories as historical sources and the various ways in which cinema and cinema going came to mean something to their audiences *Comprehending Cinema* Professor of Cinema and Media Studies Scott MacDonald, 2024-10-25 *Comprehending Cinema* is a collection of in depth interviews and panoramic essays that model a generalist approach to modern audiovisual media prioritizing remarkable cinematic accomplishments that can get lost within our overwhelming modern mediascape It offers a reading adventure dedicated to opening the door to exciting new kinds of film experience **British Cinema in the Fifties** Christine Geraghty, 2002-01-04 In the fifties British cinema won large audiences with popular war films and comedies creating stars such as Dirk Bogarde and Kay Kendall and introducing the stereotypes of war hero boffin and comic bureaucrat which still help to define images of British national identity In *British Cinema in the Fifties* Christine Geraghty examines some of the most popular films of this period exploring the ways in which they approached contemporary social issues such as national identity the end of empire new gender roles and the care of children Through a series of case studies on films as diverse as *It Always Rains on Sunday* and *Genevieve* *Simba* and *The Wrong Arm of the Law* Geraghty explores some of the key debates about British cinema and film theory contesting current emphases on contradiction subversion and excess and exploring the curious mix of rebellion and conformity which marked British cinema in the post war era **The Shadow and Its Shadow** Paul Hammond, 2000-11 *The Shadow and Its Shadow* is

a classic collection of writings by the Surrealists on their mad love of moviegoing The forty odd theoretical polemical and poetical re visions of the seventh art in this anthology document Surrealism s scandalous and nonreductive take on film Writing between 1918 and 1977 the essayists include such names as Andr eacute Breton Louis Aragon Robert Desnos Salvador Dal iacute Luis Bu ntilde uel and man Ray as well as many of the less famous though equally fascinating figures of the movement Paul Hammond s introduction limns the history of Surrealist cinemania highlighting how these revolutionary poets artists and philosophers sifted the silt of commercial often Hollywood cinema for the odd fleck of gold the windfall movie that somehow slipping past the censor questioned the dominant order Such prospecting pivoted around the notion of lyrical behavior as depicted on the screen and as lived in the movie house The representation of such behavior led the Surrealists to valorize the manifest content of such denigrated genres as silent and sound comedy romantic melodrama film noir horror movies As to lived experience moviegoing Surrealists looked to the spectacle s latent meaning reading films as the unwitting providers of redemptive sequences that could be mentally clipped out of their narrative context and inserted into daily life there to provoke new adventures Hammond s book is a reminder of the wealth and range of surrealist writings on the cinema T he work represented here is still challenging and genuinely eccentric locating itself in an ethic of love reverie and revolt Sight Breton which was published by City Lights *Viewing Positions* Linda Williams,1995 On visual perception in film and human subjectivity **Cinephilia and History, or The Wind in the Trees** Christian Keathley,2005-11-24 Cinephilia and History or The Wind in the Trees is in part a history of cinephilia in part an attempt to recapture the spirit of cinephilia for the discipline of film studies and in part an experiment in cinephilic writing Cinephiles have regularly fetishized contingent marginal details in the motion picture image the gesture of a hand the wind in the trees Christian Keathley demonstrates that the spectatorial tendency that produces such cinematic encounters a viewing practice marked by a drift in visual attention away from the primary visual elements on display in fact has clear links to the origins of film as defined by Andr Bazin Roland Barthes and others Keathley explores the implications of this ontology and proposes the cinephiliac anecdote as a new type of criticism a method of historical writing that both imitates and extends the experience of these fugitive moments **Italian Cinema Audiences** Daniela Treveri Gennari,Catherine O'Rawe,Danielle Hipkins,Silvia Dibeltulo,Sarah Culhane,2020-10-01 We know a lot about the directors and stars of Italian cinema s heyday from Roberto Rossellini to Sophia Loren But what do we know about the Italian audiences that went to see their films Based on the AHRC funded project Italian Cinema Audiences 1945 60 Italian Cinema Audiences Histories and Memories of Cinema going in Post war Italy draws upon the rich data collected by the project team 160 video interviews and 1000 written questionnaires gathered from Italians aged 65 and over archival material related to cinema distribution exhibition and programming box office figures and critical discussions of cinema from film journals and popular magazines of the period For the first time cinema s role in everyday Italian life and its affective meaning when remembered by older people are enriched with

industrial analyses of the booming Italian film sector of the period as well as contextual data from popular and specialized magazines Cosmopolitan Cinema Felicia Chan, 2017-03-20 Films are produced reviewed and watched worldwide often circulating between cultural contexts The book explores cosmopolitanism and its debates through the lens of East Asian cinemas from Hong Kong China Malaysia and Singapore throwing doubt on the validity of national cinemas or definitive cultural boundaries Case studies illuminate the ambiguously gendered star persona of Taiwanese Hong Kong actress Brigitte Lin the fictional realism of director Jia Zhangke the arcane process of selection for the Best Foreign Film Oscar and the intimate connection between cinema and identity in Hirokazu Koreeda's *Afterlife* 1998 Considering films their audiences and tastemaking institutions the book argues that cosmopolitan cinema does not smooth over difference but rather puts it on display Modernist Communities across Cultures and Media Caroline Pollentier, Sarah Wilson, 2019-02-01 Questioning the assumption that modernism coincided with a loss of community *Modernist Communities Across Cultures and Media* seeks to recover modernism's own communal impulses Through a transnational and transmedial lens this volume explores the diverse ways in which modernism reconfigured the relationships between the individual and the communal *British Film Institute Film Classics* Rob White, Edward Buscombe, 2003 Asian American Film Festivals Erin Franziska Högerle, 2020-10-26 Responding to a lack of studies on the film festival's role in the production of cultural memory this book explores different parameters through which film festivals shape our reception and memories of films By focusing on two Asian American film festivals this book analyzes the frames of memory that festivals create for their films constructed through and circulated by the various festival media It further establishes that festival locations both cities and screening venues play a significant role in shaping our experience of films Finally it shows that festivals produce performances which help guide audiences towards certain readings and direct the film's role as a memory object Bringing together film festival studies and memory studies *Asian American Film Festivals* offers a mixed methods approach with which to explore the film festival phenomenon thus shedding light on the complex dynamics of frames locations and performances shaping the festival's memory practices It also draws attention to the understudied genre of Asian American film festivals showing how these festivals actively engage in constructing and performing a minority group's collective identity and memory Historical Dictionary of British Cinema Alan Burton, Steve Chibnall, 2013-07-11 British cinema has been around from the very birth of motion pictures from black and white to color from talkies to sound and now 3D it has been making a major contribution to world cinema Many of its actors and directors have stayed at home but others ventured abroad like Charlie Chaplin and Alfred Hitchcock Today it is still going strong the only real competition to Hollywood turning out films which appeal not only to Brits just think of Bridget Jones while busily adding to franchises like James Bond and Harry Potter So this *Historical Dictionary of British Cinema* has a lot of ground to cover This it does with over 300 dictionary entries informing us about significant actors producers and directors outstanding films and serials organizations and studios different films genres from comedy to horror and

memorable films among other things Two appendixes provide lists of award winners Meanwhile the chronology covers over a century of history These parts provide the details countless details while the introduction offers the big story And the extensive bibliography points toward other sources of information

Bangladesh Cinema and National Identity Zakir Hossain Raju, 2014-12-17 Throughout the twentieth and early twenty first centuries cinema has been adopted as a popular cultural institution in Bangladesh At the same time this has been the period for the articulation of modern nationhood and cultural identity of Bengali Muslims in Bangladesh This book analyses the relationship between cinema and modernity in Bangladesh providing a narrative of the uneven process that produced the idea of Bangladesh cinema This book investigates the roles of a non Western national film industry in Asia in constructing nationhood and identity within colonial and postcolonial predicaments Drawing on the idea of cinema as public sphere and the postcolonial notion of formation of the Bangladesh nation interactions between cinema and middle class Bengali Muslims in different social and political matrices are analyzed The author explores how the conflict among different social groups turned Bangladesh cinema into a site of contesting identities In particular he illustrates the connections between film production and reception in Bangladesh and a variety of nationalist constructions of Bengali Muslim identity Questioning and debunking the usual notions of Bangladesh and cinema this book positions the cinema of Bangladesh within a transnational frame Starting with how to locate the beginning of the second Bengali language cinema in colonial Bengal the author completes the investigation by identifying a global Bangladeshi cinema in the early twenty first century The first major academic study on this large and vibrant national cinema this book demonstrates that Bangladesh cinema worked as different public spheres for different publics throughout the twentieth century and beyond Filling a niche in Global Film and Media Studies and South Asian Studies it will be of interest to scholars and students of these disciplines

Postmodernism and Islam Akbar S. Ahmed, 2013-04-15 Can West and East ever understand each other In this extraordinary book one of the world s leading Muslim scholars explores an area which has which has been almost entirely neglected by scholars in the field the area of postmodernism and Islam This landmark work is startling constantly perceptive and certain to be debated for years to come

Consuming Passions Sian Griffiths, Jennifer Wallace, 1998 What people ate used to be considered marginal and insignificant CONSUMING PASSIONS shows how that picture is changing This collection of essays reveals that historians sociologists psychiatrists philosophers along with ordinary people are seriously studying the relationship between what we eat and how we live behave and think 20 illustrations

Audiences Ian Christie, 2012 This timely volume engages with one of the most important shifts in recent film studies the turn away from text based analysis towards the viewer Historically this marks a return to early interest in the effect of film on the audience by psychoanalysts and psychologists which was overtaken by concern with the effects of film linked to calls for censorship and moral panics rather than to understanding the mental and behavioral world of the spectator Early cinema history has revealed the diversity of film viewing habits while traditional box office studies which treated the

audience initially as a homogeneous market have been replaced by the study of individual consumers and their motivations. Latterly there has been a marked turn towards more sophisticated economic and sociological analysis of attendance data. And as the film experience fragments across multiple formats the perceptual and cognitive experience of the individual viewer who is also an auditor has become increasingly accessible. With contributions from Gregory Waller, John Sedgwick and Martin Barker this work spans the spectrum of contemporary audience studies revealing work being done on local non-theatrical and live digital transmission audiences and on the relative attraction of large scale domestic and mobile platforms. Publisher's website

Constellations of Miro, Breton Paul Hammond, 2000-06 In *Constellations of Miro* Breton Paul Hammond unravels some of the mysteries of the call and response of these two Surrealists by reading the pictures against the poetry, the poetry against the pictures and both against the madness of a history that none of us has left that far behind. BOOK JACKET

Whither Quo Vadis? Ruth Scodel, Anja Bettenworth, 2009-03-09 *Whither Quo Vadis* offers an engaging account of how the Roman world and its history are represented in film and the way in which the different adaptations reflect the shifting historical situations and ideological concerns of their own times. Explores five surviving film adaptations: Guazzoni's of 1912, D'Annunzio's of 1925, Mervyn LeRoy's of 1951, the Italian TV mini series of 1985 by Franco Rossi and Kawalerowicz's 2001 Polish version. Examines how these different versions interpret, select from and modify the novel and the ancient sources on which it is based. Offers an exceptionally clear view of how films have presented ancient Rome and how modern conditions determine its reception. Looks at rare and archival material which has not previously received close scholarly attention.

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