

POPULAR CINEMAS OF EUROPE

STUDIES OF TEXTS, CONTEXTS AND FRAMEWORKS



DIMITRIS ELEFThERIDOTIS



Popular Cinemas Of Europe Texts Contexts And Frameworks

DP Hallahan



Popular Cinemas Of Europe Texts Contexts And Frameworks:

Popular Cinemas of Europe Dimitris Eleftheriotis, 2002-01-25 This book challenges the established conceptual and historical paradigm in Anglo American film studies that perceives European cinema as essentially high art Through a study of the specific contexts in which popular European films are produced distributed and exhibited the book proposes new analytical and critical frameworks for their study Films analyzed in the book include Cinema Paradiso Mediterraneo Bhaji on the Beach Until the End of the World Underground and Jam n Jam n 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 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 Popular Cinemas of

Europe Dimitris Eleftheriotis,2001 *Popular Culture in Europe since 1800* Tobias Becker,Len Platt,2023-09-28 This book tells the story of the history of popular culture in Europe since 1800 providing a framework which challenges traditional associations that have formulated popular culture firmly in relation to the post 1945 period and the economic power of the USA Focusing on key themes associated with modernity secularisation industrialisation social cohesion and control globalisation and technological change this synthesis of research across a very wide field fills a gap that has long been felt by students and educators working in the field of popular culture While it is organised as a history of cultural forms it can also be used across a wide range of social science and humanities programmes including media and cultural studies literary studies sociology and European studies Covering the subject with a broad number of themes this book discusses popular culture through visual culture and performance games music film television and video games Popular Culture in Europe since 1800 will be of interest to anyone looking for an engaged but concise overview of how book production and reading practices visual cultures music performance and sports and games developed across Europe in the modern period **The**

Europeanness of European Cinema Mary Harrod,Mariana Liz,Alissa Timoshkina,2014-12-19 From The Artist to The White Ribbon from Oscar to Palme d Or winning productions European filmmaking is more prominent world wide than ever before This book identifies the distinctive character of European cinema both in films and as a critical concept asking what place does European cinema have in an increasingly globalized world Including in depth analyses of production and reception contexts as well as original readings of key European films from leading experts in the field it re negotiates traditional categories such as auteurism art cinema and national cinemas As the first publication to explore Europeanness in cinema this book refocuses and updates historically significant areas of study in relation to this term Leading scholars in European cinema including Thomas Elsaesser Tim Bergfelder Anne Jackel Lucy Mazdon and Ginette Vincendeau acknowledge the transnational character of European filmmaking whilst also exploring the oppositions between European and Hollywood filmmaking considering the value of the European label in the circulation of films within and beyond the continent The Europeanness of European Cinema makes a lively timely intervention in the fields of European and transnational film studies

Mass Producing European Cinema Christopher Meir,2019-02-07 Equal parts historical study industrial analysis and critical survey of some of the most important films and television programs in recent European history this book gives readers an overview of the development and output of this important company while also giving them a ringside seat for the latest round of the oldest battle in the film business With films like Lucy The Impossible and Paddington European studios are producing hits that are unprecedented in terms of global success Christopher Meir delves into StudioCanal the foremost European company in the contemporary film and television industries and chronicles its rise from a small production subsidiary of Canal Plus to being the most important global challenger to Hollywood s dominance The Co-production

Landscape in Europe Petar Mitric,2025-07-25 This book explores the evolving landscape of European film and television co

productions from traditional models supported by Eurimages to new collaborations shaped by global streaming platforms like Netflix It examines how European co production policies have influenced industry practices funding structures and audience engagement balancing artistic economic and cultural priorities Through historical analysis case studies and stakeholder perspectives including policymakers industry professionals and audiences this book offers fresh insights into the challenges and opportunities facing European audiovisual production today It is essential reading for scholars industry professionals and policymakers interested in transnational media cultural policy and the future of European cinema

Cinema between Latin America and Los Angeles Colin Gunckel, Jan-Christopher Horak, Lisa Jarvinen, 2019-02-08 Historically Los Angeles and its exhibition market have been central to the international success of Latin American cinema Not only was Los Angeles a site crucial for exhibition of these films but it became the most important hub in the western hemisphere for the distribution of Spanish language films made for Latin American audiences Cinema between Latin America and Los Angeles builds upon this foundational insight to both examine the considerable ongoing role that Los Angeles played in the history of Spanish language cinema and to explore the implications of this transnational dynamic for the study and analysis of Latin American cinema before 1960 The volume editors aim to flesh out the gaps between Hollywood and Latin America American imperialism and Latin American nationalism in order to produce a more nuanced view of transnational cultural relations in the western hemisphere

Impure Cinema Lúcia Nagib, Anne Jerslev, 2013-10-24 Impure Cinema goes back to Bazin's original title precisely for its defence of impurity applying it on the one hand to cinema's interbreeding with other arts and on the other to its ability to convey and promote cultural diversity In contemporary progressive film criticism ideas of purity essence and origin have been superseded by favourable approaches to hybridization transnationalism multiculturalism and cross fertilizations of all sorts Impure Cinema builds on this idea in novel and exciting ways as it draws on cinema's combination of intermedial and intercultural aspects as a means to bridge the divide between studies of aesthetics and culture Film is revealed here as the location par excellence of media encounters mutual questioning and self dissolution into post medium experiments Most importantly the book argues film's intermedial relations can only be properly understood if their cultural determinants are taken into account Scholars and students of film cinefiles and students of the arts will

discover here unexpected connections across many artistic practices

Film Policy in a Globalised Cultural Economy John Hill, Nobuko Kawashima, 2018-12-07 The past two decades have witnessed major changes in film industries worldwide in response to both economic globalisation and technological developments The dominant position of Hollywood movies in the global film market has remained largely uncontested but Hollywood itself has become increasingly international in its operations whilst regional screen industries such as those in East Asia and in the Indian subcontinent have re emerged and developed new forms of collaboration The advent of digital technologies has also transformed the content of films and the ways in which they are made and consumed Such changes in turn have posed new economic and cultural challenges for

policy makers around the world and led to a degree of rethinking of how film policy objectives are to be conceived defined and implemented This collection brings together a range of international scholars from the USA Europe and Asia to consider how film policy has responded to the various economic technological and political shifts shaping the global film industry and to identify the many tensions between global and local economic and cultural and public and private policy objectives that have been the result of these changes This book was originally published as a special issue of the International Journal of Cultural Policy

Masculinity and Gender in Greek Cinema Achilleas Hadjikyriacou, 2013-10-24 Between the end of the Civil War 1949 and the colonels military coup 1967 Greece underwent tremendous political economic and social transformations which influenced gender identities and relations During the same period Greece also witnessed an unparalleled bloom in cinema productions Based on the recently established paradigm that cinema and popular culture viewed as social institutions can inform a historical study *Masculinity and Gender in Greek Cinema* explores the relationship between Greek cinema and the society within which it was created and viewed The book s double analytical perspective on cinema and masculinity advances both the study of cinema and popular culture as historical sources and of masculinity and gender relations as valid categories of historical analysis Cinema as a medium of representation not only managed to reflect on these issues it also provided a whole new field for their interpretation This is the first study to explore the dramatic transformation of masculinity and gender roles as represented in Greek cinema during the turbulent 1950s and 1960s

Genre

Hybridisation Ivo Ritzer, Peter W. Schulze, 2016-01-28 Der Band widmet sich den vielfältigen Globalisierungsprozessen in filmischen Genrekonfigurationen Dieser bislang erst in Ansätzen erforschte Themenkomplex wird anhand paradigmatischer Beispiele sowohl theoretisch perspektiviert als auch filmhistorisch kontextualisiert Neben Analysen US-amerikanischer und europäischer Produktionen liegt der Fokus vor allem auch auf Filmen aus Afrika Asien und Lateinamerika wobei Kategorien wie nationale Kinematografien oder abgrenzbare Genremuster in den Fallbeispielen nur noch bedingt greifen Den transnationalen Dimensionen der Filme entsprechend versammelt der Band auch Beiträge von internationalen Vertretern der Film- und Medienwissenschaft darunter Tim Bergfelder Oksana Bulgakowa Dimitris Eleftheriotis Barry Keith Grant Lucia Nagib Ella Shohat oder Robert Stam The volume deals with the diverse processes of globalisation in cinematic configurations of genre Focussing on significant examples this up to now only rudimentarily researched area is both historically analysed as well as theoretically explored Apart from US and European productions the volume mainly addresses films from Africa Asia and Latin America which render conceptions of national cinema or clearly definable genre patterns especially problematic In accordance with the transnational dimension of the films the volume assembles contributions of internationally renowned scholars such as Tim Bergfelder Oksana Bulgakowa Dimitris Eleftheriotis Barry Keith Grant Lucia Nagib Ella Shohat or Robert Stam

Coproducing Europe Eleni Sideri, 2023-05-12 Up until the 1990s when the EU launched film policies intended to encourage political and cultural collaboration among its member states film coproductions were limited to

specific industries and mostly based on the cultural and national values of individual nations Coproducing Europe explores the impact of these EU policies on the coproduction networks that now serve as a driving force in contemporary creative economies By focusing on regional film markets in Thessaloniki Sarajevo and Tbilisi this comparative ethnography looks beyond the economic nature of film coproductions to their role in Europeanization memories of the Cold War and preconstructed political agendas

Locating World Cinema M K Raghavendra, 2020-05-31 Locating World Cinema argues for the importance of understanding the local context of a film's creation and the nuances that it conveys to the spectator It examines the sociocultural contexts intrinsic to cinema from milieus like the USSR Russia China Japan France the US Iran and India The book analyses the works of some of the more celebrated but at times less than fully understood auteurs such as Kenji Mizoguchi from Japan Robert Bresson Jacques Rivette and Eric Rohmer from France Abbas Kiarostami from Iran Martin Scorsese from the US Zhang Yimou from China and Aleksei German from Russia Further it examines how the conditions of exhibition for art house cinema has transformed into the global art film that attempts to bypass the local by addressing international audiences The book deals with complex ideas but is lucidly written making it accessible to film students and lay persons alike

Spaghetti Westerns at the Crossroads Austin Fisher, 2016-04-30 What links Italian neorealism to Django Unchained French comic books to Third World insurgency and Bollywood song and dance to Eastern Bloc film distribution As this volume illustrates the answers lie in the Spaghetti Western genre As the reference points of American popular culture became ever more prominent in post war Europe the hundreds of films that make up the Italian or Spaghetti Western documented profound shifts in their home country's cultural outlook while at the same time denying specifically national discourses An object of fascination and great affection for fans filmmakers and academics alike the Western all'italiana arose from a diverse confluence of cultural strands and would become a pivotal moment in cinematic history Reappraising a diverse selection of films from the internationally famed works of Sergio Leone to the cult cachet of Sergio Corbucci and the more obscure outputs of such directors as Giuseppe Colizzi and Ferdinando Baldi this comprehensive study brings together leading international scholars in a variety of disciplines to both revisit the genre's cultural significance and consider its ongoing influence on international film industries

Contemporary Spanish cinema and genre Jay Beck, Vicente Rodríguez Ortega, 2021-06-15 This volume is the first English language collection exclusively dedicated to the study of genre in relation to Spanish cinema Providing a variety of critical perspectives the collection gives the reader a thorough account of the relationship between Spanish cinema and genre drawing on case studies of several of the most remarkable Spanish films in recent years The book analyses the significant changes in the aesthetics production and reception of Spanish film from 1990 onwards It brings together European and North American scholars to establish a critical dialogue on the topics under discussion while providing multiple perspectives on the concepts of national cinemas and genre theory In recent years film scholarship has attempted to negotiate the tension between the nationally specific and the internationally ubiquitous

discussing how globalisation has influenced film making and surrounding cultural practice These broader social concerns have prompted scholars to emphasise a redefinition of national cinemas beyond strict national boundaries and to pay attention to the transnational character of any national site of film production and reception This collection provides a thorough investigation of contemporary Spanish cinema within a transnational framework by positing cinematic genres as the meeting spaces between a variety of diverse forces that necessarily operate within but also across territorial spaces Paying close attention to the specifics of the Spanish cinematic and social panorama the essays investigate the transnational economic cultural and aesthetic forces at play in shaping Spanish film genres today

The Palgrave Handbook of Music in Comedy Cinema Emilio Audissino, Emile Wennekes, 2023-10-24 This handbook tackles the understudied relationship between music and comedy cinema by analysing the nature perception and function of music from fresh perspectives Its approach is not only multidisciplinary but also interdisciplinary in its close examination of how music and other cinematic devices interact in the creation of comedy The volume addresses gender representation national identities stylistic strategies and employs inputs from cultural studies musicology music theory psychology cognitivism semiotics formal and stylistic film analysis and psychoanalysis It is organised in four sections general introductions theoretical investigations music and comedy within national cinemas and exemplary case studies of films or authors

Zoom In, Zoom Out Sandra Barriaes-Bouche, Marjorie Attignol Salvodon, 2009-03-26 In the context of the transformations that Europe is undergoing Zoom in Zoom out Crossing Borders in Contemporary European Cinema attempts to serve as a testimony to the multiple ways in which European filmmakers are questioning the many borders of the continent European films have become a vital cultural space where the relationship between borders and identity is being renegotiated The films discussed here self consciously address the question of European identity while overtly crossing geographic cultural linguistic and aesthetic borders While all the articles explore the crossing of borders in Contemporary European films the volume maintains diverse themes and perspectives as subtopics It includes articles not only about films that deal thematically with border crossings but also articles that examine movies that cross borders in genres and techniques The articles have different theoretical approaches Film theory Cultural Studies History Sociology Philosophy and Psychoanalysis and cover films from well known cinematic traditions French Spanish German and Italian as well as lesser known cinematic traditions Yugoslavian Greek and Irish As a whole the essays frame the self conscious gesture by European filmmakers to define European cinema as a work in progress or at the very least as a project that like Europe itself raises as many questions as it answers This volume is a welcome addition to the growing critical literature on the evolution of the conception and practice of national cinema in Europe over the last two decades Sandra Barriaes Bouche and Marjorie Attignol Salvodon have chosen a solid selection of representative case studies that reflects different critical approaches to the problem of maintaining local or national cinema production in Europe during a period of intense globalization Their insightful introduction formulates the theme of unsettled

borders and renegotiated identities that will resonate in the nine essays that follow With a focus on the critical concept of these unsettled borders the various authors explore the ways that the traditional mark of national space has been transformed through political and economic realignments as well as new technologies and the emergence of a new generation of filmmakers for whom national cinema no longer means what it did even twenty years ago The volume provides a good balance of critical approaches that includes auteur studies descriptions of state policies and the particular practices of filmmakers and producers in different parts of the continent Spain Germany Ireland the Balkans and finally useful appendices that provide a close up view of the complex nature of international co productions Marvin D Lugo Professor of Spanish Clark University This is an interesting collection of essays that has been well conceived and organised The standard of writing is high and I recommend publication I particularly commend the conceptual framework underpinning the volume This marries a cultural studies approach which still dominates the study of film in Area Studies and language departments across Europe and the US where filmic texts are increasingly used as teaching tools with the more industry based focus one tends to find adopted by Media and Screen Studies departments Thus this collection will appeal to a wide range of students and academics The introduction sets out the volume s overarching framework cogently and clearly giving a nuanced exploration of the way that the notion of the border can be used as a dynamic prism to help define and explore the limits of our understanding of Europe European identity and European culture within which cinema has long played a key role The editors give a good account for example of the way film has been employed as a space to explore the possibilities of European integration by EU politicians as well as highlighting the flaws inherent within this project They do however perhaps suggest a certain Western European North American centric view in their suggestion that the cinema of Yugoslavia Greece or Ireland is somehow less well known than other national and transnational cinemas explored here Less well known to whom However from the broad range of cinemas explored in the rest of the volume clearly this is not the case Particular high points for me are the chapters on the work of Fatih Akin by Janis Little Solomon and John Davidson s discussion of Schulze gets the Blues as well as Olivier Asselin s fascinating account of Database Cinema This will be a good addition to scholarship on European film and I look forward to receiving my copy Professor Paul Cooke University of Leeds

Historical Dictionary of Italian Cinema Gino Moliterno, 2020-12-08 Italian cinema is now regarded as one of the great cinemas of the world Historically however its fortunes have varied Following a brief moment of glory in the early silent era Italian cinema appeared to descend almost into irrelevance in the early 1920s A strong revival of the industry which gathered pace during the 1930s was abruptly truncated by the advent of World War II The end of the war however initiated a renewal as films such as *Roma città aperta* Rome Open City Sciusci Shoeshine 1946 and *Ladri di biciclette* Bicycle Thieves 1948 flagbearers of what soon came to be known as Neorealism attracted unprecedented international acclaim and a reputation that only continued to grow in the following years as Italian films were feted worldwide Ironically they were celebrated nowhere more than in the United States

where Italian films consistently garnered the lion's share of the Oscars with Lina Wertmüller becoming the first woman to ever be nominated for the Best Director award. This second edition of *Historical Dictionary of Italian Cinema* contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 400 cross-referenced entries on major movements, directors, actors, actresses, film genres, producers, industry organizations, and key films. This book is an excellent resource for students, researchers, and anyone wanting to know more about Italian Cinema.

Cinemas, Identities and Beyond D. H. Fleming, Cheung Ruby, 2020-07-13

Cinemas, Identities and Beyond examines different modes of representing and constructing identities in and through the medium of film, transcending the narrow confines of the local, national, regional, and challenging spatial and temporal boundaries. It gathers fifteen essays that explore different dimensions of identities in contexts ranging from domestic spheres, urban milieus, socio-political environments, diasporic film-making, issues, anthropology, film festivals, and psychoanalysis to the examination of stardom in society. Engaging with cinematic representations, narrative conventions, film form, industry concerns, and other socio-cultural, economic, political factors relating to the production, distribution, exhibition, and consumption of film, *Cinemas, Identities and Beyond* contributes to one of the most thought-provoking contemporary debates on cinemas and identities in film studies. Revisiting films such as *Farewell My Concubine*, *The Matrix* trilogy, *The Straight Story*, *El Topo*, and *Days of Being Wild*, this anthology establishes a framework that actively queries stabilised ideological paradigms. The book discovers new frontiers and discourses to help us better understand ourselves and our surroundings when another decade of the new millennium is about to begin. *Cinemas, Identities and Beyond* will prove to be of value to a broad range of scholars, critics, and students who are interested in issues pertaining to identities and their construction in and beyond film.

Popular Cinemas Of Europe Texts Contexts And Frameworks Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become much more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Popular Cinemas Of Europe Texts Contexts And Frameworks**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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