

Cinema in the Cold War

Political projections

Edited by
Cyril Butler



Cinema Cold War Political Projections

**Daniel Biltereyst, Daniela Treveri
Gennari**



Cinema Cold War Political Projections:

Cinema in the Cold War Cyril Buffet, 2017-10-02 The film industry was an important propaganda element during the Cold War As with other conflicts the Cold War was fought not just with weapons but with words and images Throughout the conflict cinema was a reflection of the societies the ideologies and the political climates in which the films were produced On both sides great stars major companies famous scriptwriters and filmmakers were enlisted to help the propaganda effort It was not only propaganda that was created by the cinema of the Cold War it also articulated criticism and the movie industries were centres of the fabrication of modern myths The cinema was undoubtedly a place of Cold War confrontation and rivalry and yet there were aesthetic technical narrative exchanges between West and East All genres of film contributed to the Cold War thrillers westerns comedies musicals espionage films documentaries cartoons science fiction historical dramas war films and many more These films shaped popular culture and national identities creating vivid characters like James Bond Alec Leamas Harry Palmer and Rambo While the United States and the Soviet Union were the two main protagonists in this on screen duel other countries such as Britain Germany Poland Italy and Czechoslovakia also played crucially important parts and their prominent cinematographic contributions to the Cold War are all covered in this volume

This book was originally published as a special issue of *Cold War History* **Cold War II** Tatiana Prorokova-Konrad, 2020-11-24 Contributions by Thomas J Cobb Donna A Gessell Helena Goscilo Cyndy Hendershot Christian Jimenez David LaRocca Lori Maguire Tatiana Prorokova Konrad Ian Scott Vesta Silva Lucian Tion Dan Ward and Jon Wiebel In recent years Hollywood cinema has forwarded a growing number of images of the Cold War and entertained a return to memories of conflicts between the USSR and the US Russians and Americans and communism and capitalism Cold War II Hollywood's Renewed Obsession with Russia explores the reasons for this sudden reestablished interest in the Cold War Essayists examine such films as Guy Ritchie's *The Man from U N C L E* Steven Spielberg's *Bridge of Spies* Ethan Coen and Joel Coen's *Hail Caesar* David Leitch's *Atomic Blonde* Guillermo del Toro's *The Shape of Water* Ryan Coogler's *Black Panther* and Francis Lawrence's *Red Sparrow* among others as well as such television shows as *Comrade Detective* and *The Americans* Contributors to this collection interrogate the revival of the Cold War movie genre from multiple angles and examine the issues of patriotism national identity otherness gender and corruption They consider cinematic aesthetics and the ethics of these representations They reveal how Cold War imagery shapes audiences understanding of the period in general and of the relationship between the US and Russia in particular The authors complicate traditional definitions of the Cold War film and invite readers to discover a new phase in the Cold War movie genre Cold War II **Cinematic Cold War**

Tony Shaw, Denise J. Youngblood, 2014-08-15 The Cold War was as much a battle of ideas as a series of military and diplomatic confrontations and movies were a prime battleground for this cultural combat As Tony Shaw and Denise Youngblood show Hollywood sought to export American ideals in movies like *Rambo* and the Soviet film industry fought back

by showcasing Communist ideals in a positive light primarily for their own citizens. The two camps traded cinematic blows for more than four decades. The first book-length comparative survey of cinema's vital role in disseminating Cold War ideologies, Shaw and Youngblood's study focuses on ten films: five American and five Soviet that in both obvious and subtle ways provided a crucial outlet for the global debate between democratic and communist ideologies. For each nation, the authors outline industry leaders, structure audiences, politics, and international reach, and explore the varied relationships linking each film industry to its respective government. They then present five comparative case studies, each pairing an American with a Soviet film: *Man on a Tightrope* with *The Meeting on the Elbe*, *Roman Holiday* with *Spring on Zarechnaya Street*, *Fail Safe* with *Nine Days in One Year*, *Bananas* with *Officers*, *Rambo: First Blood Part II* with *Incident at Map Grid 36 80*. Shaw breathes new life into familiar American films by Elia Kazan and Woody Allen, while Youngblood helps readers comprehend Soviet films most have never seen. Collectively, their commentaries track the Cold War in its entirety from its formative phase through periods of thaw and self-doubt to the resurgence of mutual animosity during the Reagan years, and enable readers to identify competing core propaganda themes such as decadence versus morality, technology versus humanity, and freedom versus authority. As the authors show, such themes blurred notions regarding propaganda and entertainment terms that were often interchangeable and mutually reinforcing during the Cold War. Featuring engaging commentary and evocative images from the films discussed, *Cinematic Cold War* offers a shrewd analysis of how the silver screen functioned on both sides of the Iron Curtain. As such, it should have great appeal for anyone interested in the Cold War or the cinematic arts. *James Bond Will Return* Claire Hines, Terence McSweeney, Stuart Joy, 2024-01-09. For over six decades, James Bond has been a fixture of global culture, universally recognizable by the film's combination of action, sex, political intrigue, and outrageous gadgetry. But as the British Empire entered the final stages of collapse, as the Cold War wound down, and the War on Terror began, and as the visions of masculinity and femininity the series presented began to strike many viewers as outdated, the Bond formula has adapted to the changing times. Spanning the franchise's entire history from Sean Connery's iconic swagger to Daniel Craig's rougher, more visceral interpretation of the superspy, *James Bond Will Return* offers both academic readers and fans a comprehensive view of the series's transformations against the backdrop of real-world geopolitical intrigue and sweeping social changes. Leading scholars consider each of the twenty-five films in the series, showing how and why Bond has changed and what elements of the formula have stood the test of time. Each chapter examines a single film from a distinct position, giving readers a full picture of the variety and breadth of the longest-running series in cinema history. Close formal readings, production histories, tracings of the political, social, and historical influences, analyses of the series' use of then-new filmmaking technologies, reflections on the star personas that have been built around the character, these and many more approaches combine to produce a wide-ranging view of the James Bond film franchise. Essential reading for Bond scholars and aficionados alike, *James Bond Will Return* brings out the many surprising complexities of an iconic character. **World**

Socialist Cinema Masha Salazkina, 2023-06-13 World Socialist Cinema Alliances Affinities and Solidarities reconstructs the trajectories of international film circulation between the Soviet Bloc and the countries of the Global South in the mid to late Twentieth Century The book takes as its focal point the Tashkent International Festival of Cinemas of Asia Africa and Latin America that took place in Uzbekistan USSR throughout the 1970s and 1980s Centering on the vast body of cinematic work from the three continents screened at the festival and paying particular attention to the internal tensions and gender dynamics within it the book proposes world socialist cinema as a distinct formation providing an alternative to Euro centric and or national and regional narratives of film history an international socialist cinema as seen from the vantage point of the Global South

Cinema and Popular Geo-politics Marcus Power, 2013-09-13 With a detailed range of approaches this new collection investigates how cinematic narratives can and have been used to portray different political threats and dangers Including a range of chapters with a contemporary focus it studies issues such as how the geopolitical world has been constructed through film how cinema can provide explanatory narratives in periods of cultural and political anxiety uneasiness and uncertainty Examining the ways in which film impacts upon popular understandings of national identity and the changing geopolitical world the book looks at how audiences make sense of the geo political messages and meanings contained within a variety of films from the US productions of Hollywood to Palestinian Mexican British and German cinematic traditions This thought provoking book draws on an international range of contributions to discuss and fully investigate world cinema in light of key contemporary issues This book was previously published as a special issue of *Geopolitics*

Hollywood's Cold War Tony Shaw, 2007-09-19 Hollywood's Cold War

Cinema, State Socialism and Society in the Soviet Union and Eastern Europe, 1917-1989 Sanja Bahun, John Haynes, 2014-07-25 This book presents a comprehensive re examination of the cinemas of the Soviet Union and Central and Eastern Europe during the communist era It argues that since the end of communism in these countries film scholars are able to view these cinemas in a different way no longer bound by an outlook relying on binary Cold War terms With the opening of archives in Eastern Europe and the former Soviet Union much more is known about these states and societies at the same time the field has been reinvigorated by its opening up to more contemporary concepts themes and approaches in film studies and adjacent disciplines Taking stock of these developments this book presents a rich varied tapestry relating specific films to specific national and transnational circumstances rather than viewing them as a single monolithic Cold War Communist cinema

Moralizing Cinema Daniel Biltereyst, Daniela Treveri Gennari, 2014-11-20 This volume is part of the recent interest in the study of religion and popular media culture cinema in particular but it strongly differs from most of this work in this maturing discipline Contrary to most other edited volumes and monographs on film and religion *Moralizing Cinema* will not focus upon films of the representation of biblical figures religious themes in films the fidelity question in movies but rather look beyond the film text content or aesthetics by concentrating on the cinema related actions strategies and policies developed by the

Catholic Church and Catholic organizations in order to influence cinema Whereas the key role of Catholics in cinema has been well studied in the USA of literature on the Legion of Decency and on the Catholic influenced Production Code Administration the issue remains unexplored for other parts of the world The book includes case studies on Argentina Belgium France Ireland Italy Luxemburg the Netherlands and the USA **Rethinking the Cinematic Cold War** Stefano Pisu, Francesco Pitassio, Maurizio Zinni, 2025-03-01 Historical consensus increasingly views the Cold War period as a multifaceted conflict which extended beyond the borders of the USSR and USA encompassing both cultural and diplomatic history Debate remains however about how best to balance the Cold War as a cultural event with the existence of Cold War culture Rethinking the Cinematic Cold War provides a fresh reassessment of this period highlighting how the convergence of geopolitical interests cultural production and exchange and technological and media history shaped a unique epoch Consequently this volume seeks to diagnose the role cinema played in expanding the ideological outlook of artists audiences and policymakers

Cinema Against Doublethink David Martin-Jones, 2018-09-28 When is it OK to lie about the past If history is a story then everyone knows that the official story is told by the winners No matter what we may know about how the past really happened history is as it is recorded this is what George Orwell called doublethink But what happens to all the lost forgotten censored and disappeared pasts of world history Cinema Against Doublethink uncovers how a world of cinemas acts as a giant archive of these lost pasts a vast virtual store of the world's memories The most enchanting and disturbing films of recent years Uncle Boonmee Who Can Recall his Past Lives Nostalgia for the Light Even the Rain The Act of Killing Carancho Lady Vengeance create ethical encounters with these lost pasts covering vast swathes of the planet and crossing huge eras of time Analysed using the philosophies of Gilles Deleuze the time image and Enrique Dussel transmodern ethics the multitudinous cinemas of the world are shown to speak out against doublethink countering this biggest lie of all with their myriad false versions of world history Cinema acting against doublethink remains a powerful agent for reclaiming the truth of history for the post truth era A New Pot of Gold Stephen Prince, 2002-03-15 Facing an economic crisis in the 1980s Hollywood moved to control the markets of videotape pay cable and pay per view This volume examines the transformation that took the industry from the production of theatrical film to media software

Religion and the Cold War D. Kirby, 2002-12-13 Although seen widely as the twentieth century's great religious war as a conflict between the god fearing and the godless the religious dimension of the Cold War has never been subjected to a scholarly critique This unique study shows why religion is a key Cold War variable A specially commissioned collection of new scholarship it provides fresh insights into the complex nature of the Cold War It has profound resonance today with the resurgence of religion as a political force in global society The Cold War and Asian Cinemas Poshek Fu, Man-Fung Yip, 2019-11-28 This book offers an interdisciplinary historically grounded study of Asian cinemas complex responses to the Cold War conflict It situates the global ideological rivalry within regional and local political social and cultural processes while offering a transnational and

cross regional focus This volume makes a major contribution to constructing a cultural and popular cinema history of the global Cold War Its geographical focus is set on East Asia Southeast Asia and South Asia In adopting such an inclusive approach it draws attention to the different manifestations and meanings of the connections between the Cold War and cinema across Asian borders Many essays in the volume have a transnational and cross regional focus one that sheds light on Cold War influenced networks such as the circulation of socialist films across communist countries and on the efforts of American agencies such as the United States Information Service and the Asia Foundation to establish a transregional infrastructure of free cinema to contain the communist influences in Asia With its interdisciplinary orientation and broad geographical focus the book will appeal to scholars and students from a wide variety of fields including film studies history especially the burgeoning field of cultural Cold War studies Asian studies and US Asian cultural relations Political Moods Travis Workman,2024-07-26 A free ebook version of this title is available through Luminos University of California Press s Open Access publishing program Visit www.luminosoa.org to learn more Melodrama films dominated the North and South Korean industries in the period between liberation from Japanese colonial rule in 1945 and the hardening of dictatorship in the 1970s The films of each industry are often read as direct reflections of Cold War and Korean War political ideologies and national historical experiences and therefore as aesthetically and politically opposed to each other However Political Moods develops a comparative analysis across the Cold War divide analyzing how films in both North and South Korea convey political and moral ideas through the sentimentality of the melodramatic mode Travis Workman reveals that the melancholic moods of film melodrama express the somatic and social conflicts between political ideologies and excesses of affect meaning and historical references These moods dramatize the tension between the language of Cold War politics and the negative affects that connect cinema to what it cannot fully represent The result is a new way of historicizing the cinema of the two Koreas in relation to colonialism postcolonialism war and nation building Politics Goes to the Movies Robert Kolker,2018-03-14 Politics Goes to the Movies introduces the topic of political representation and ideology by analyzing some of the most important politically themed films across the history of cinema in a refreshing and concise volume Offering a survey of political cinema from 1915 to present day topics include propaganda Communism Fascism revolutionary cinema and contemporary documentary Using individual case studies that begin with *The Birth of a Nation* and end with *O J Made in America* the book introduces how various strands of international politics have been woven through the fabric of cinema by contextualizing each film in its particular historical moment In addition Robert Kolker offers formal analyses that explore not only overtly political themes but also how the structural properties of a film can themselves be political how political films are made politically Including films produced across Europe North Africa the US and Latin America this accessible and engaging book is an ideal introductory text for students of political cinema Films and Other Materials for Projection Library of Congress, Visions of Empire Stephen Prince,1992-06-30 Visions of Empire explores film s function as a medium

of political communication recognizing not just the propaganda film but the various ways that conventional narrative films embody question or critique established social values underlying American attitudes toward historical social and political events Stephen Prince discusses Hollywood film productions of the 1980s in terms of salient political issues of the period including anxieties about declining U S military power the wars in Central America and the prospects for U S intervention the legacy of the Vietnam War and urban decay In analyzing these images and narratives the author also describes and evaluates the cinematic styles available in the Hollywood tradition to filmmakers who address political issues Chapter 1 establishes the theoretical framework by considering features of the political landscape of the Reagan era Theories about political representation and the place of ideology in film are also examined Chapters 2 through 5 focus on the major cycles of political films Chapter 2 examines the new Cold War films which played upon fears of the Soviet menace Rambo Invasion USA Red Dawn and Top Gun Chapter 3 discusses the small group of films Under Fire Salvador El Norte and others that addressed the wars in Latin America and the ways they explained the origins of the conflicts and the U S role therein Various histories and mythologies on film of the Vietnam War are examined in Chapter 4 as examples of the symbolic reconstruction of social memory Chapter 5 looks at politicized science fiction films Blade Runner Aliens Robocop and Total Recall offering critical commentaries on the pathologies of contemporary urban society and capitalism

Cordial Cold War Bajpai, Anandita, 2021-10-01 Cordial Cold War examines cultural entanglements in various forms between two distant yet interconnected sites of the Cold War India and the German Democratic Republic GDR Focusing on theatre performances film festivals newsreels travel literature radio broadcasting cartography and art as sites of engagement the chapters spotlight spaces of interaction that emerged in spite of and within the ambits of Cold War constraints The inter disciplinary collection sheds light on the variegated nature of translocal cultural entanglements at work even before the GDR was officially recognized as a sovereign state by India in 1972 By foregrounding the role of actors their practices and the sites of their entanglement the contributions show how creative energies were mobilized to forge zones of friendship mutual interest and envisioned solidarities This volume situates actors from the Global South as mutual co shapers of the cultural Cold War therein shifting its Euro American and Soviet epicenters to Non Aligned India Going beyond official state channels of international political dialogue it locates cordiality in the micro histories and everyday experiences of interpersonal engagements bringing to focus a hitherto underexplored chapter of India Germany entanglements

Cinema and the Cultural Cold War Sangjoon Lee, 2020-12-15 Cinema and the Cultural Cold War explores the ways in which postwar Asian cinema was shaped by transnational collaborations and competitions between newly independent and colonial states at the height of Cold War politics Sangjoon Lee adopts a simultaneously global and regional approach when analyzing the region s film cultures and industries New economic conditions in the Asian region and shared postwar experiences among the early cinema entrepreneurs were influenced by Cold War politics US cultural diplomacy and intensified cultural flows during the

1950s and 1960s By taking a closer look at the cultural realities of this tumultuous period Lee comprehensively reconstructs Asian film history in light of the international relationships forged broken and re established as the influence of the non aligned movement grew across the Cold War Lee elucidates how motion picture executives creative personnel policy makers and intellectuals in East and Southeast Asia aspired to industrialize their Hollywood inspired system in order to expand the market and raise the competitiveness of their cultural products They did this by forming the Federation of Motion Picture Producers in Asia co hosting the Asian Film Festival and co producing films Cinema and the Cultural Cold War demonstrates that the emergence of the first intensive postwar film producers network in Asia was in large part the offspring of Cold War cultural politics and the product of American hegemony Film festivals that took place in cities as diverse as Tokyo Singapore Hong Kong and Kuala Lumpur were annual showcases of cinematic talent as well as opportunities for the Central Intelligence Agency to establish and maintain cultural political and institutional linkages between the United States and Asia during the Cold War Cinema and the Cultural Cold War reanimates this almost forgotten history of cinema and the film industry in Asia

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