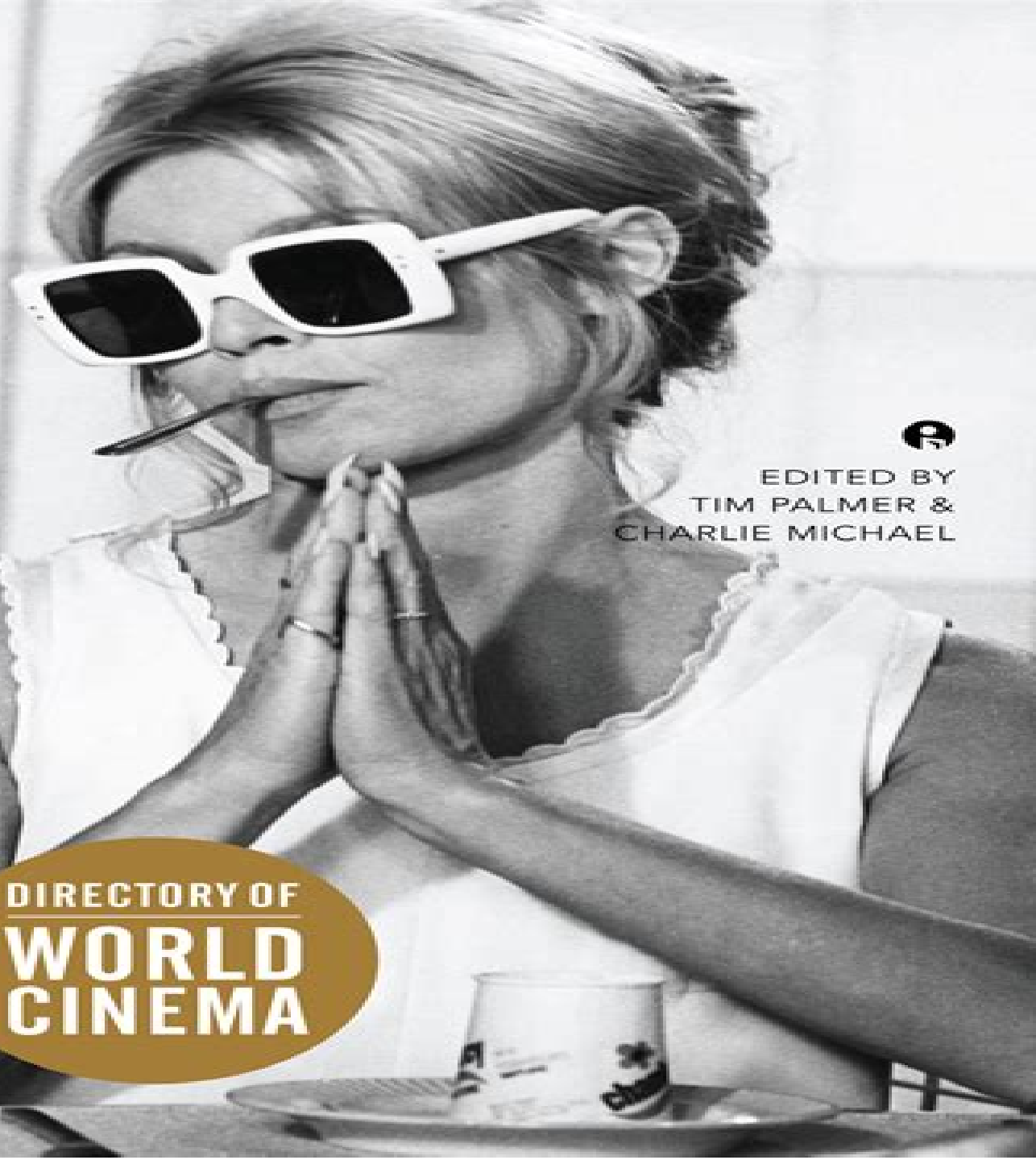


FRANCE



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DIRECTORY OF
**WORLD
CINEMA**

Directory Of World Cinema France

Tim Palmer



Directory Of World Cinema France:

Henry IV of France and the Politics of Religion: 1589 Nicola Mary Sutherland, 2002 *Directory of World Cinema: Africa* Sheila Petty, 2014-01-01 Eschewing the postcolonial hubris that suggests Africa could only define itself in relation to its colonizers a problem plaguing many studies published in the West on African cinema this entry in the Directory of World Cinema series instead looks at African film as representing Africa for its own sake values and artistic choices With a film industry divided by linguistic heritage African directors do not have the luxury of producing comedies thrillers horror films or even love stories except perhaps as DVDs that do not travel far outside their country of production Instead African directors tend to cover serious sociopolitical ground even under the cover of comedy in the hopes of finding funds outside Africa Contributors to this volume draw on filmic representations of the continent to consider the economic role of women rural exodus economic migration refugees and diasporas culture religion and magic as well as representations of children music languages and symbols A survey of national cinemas in one volume Directory of World Cinema Africa is a necessary addition to the bookshelf of any cinephile and world traveller *Directory of World Cinema: Japan 3* John Berra, 2015-01-01 Like its predecessors Directory of World Cinema Japan 3 endeavours to move scholarly criticism of Japanese film out of the academy and into the hands of cinephiles the world over This volume will be warmly welcomed by those with an interest in Japanese cinema that extends beyond its established names to equally remarkable filmmakers who have yet to receive such rigorous attention *Directory of World Cinema*, 2012 **Directory of World Cinema: Russia 2** Birgit Beumers, 2015-02-20 Soviet and Russian filmmakers have traditionally had uneasy relationships to the concept of genre This volume rewrites that history by spotlighting some genres not commonly associated with cinema in the region including Cold War spy movies and science fiction films blockbusters and horror films remakes and adventure films and chernukha films and serials Introductory essays establish key aspects of these genres and directors biographies provide the background for the key players Building on the work of its predecessor which explored cinema from the time of the tsars to the Putin era this book will be warmly received by the serious film scholar as well as all those who love Russian cinema Directory of World Cinema Russia 2 is an essential companion to the filmic legacy of one of the world's most storied countries *Directory of World Cinema: Japan* John Berra, 2010-06-01 From the revered classics of Akira Kurosawa to the modern marvels of Takeshi Kitano the films that have emerged from Japan represent a national cinema that has gained worldwide admiration and appreciation Directory of World Cinema Japan provides an insight into the cinema of Japan through reviews of significant titles and case studies of leading directors alongside explorations of the cultural and industrial origins of key genres As the inaugural volume of an ambitious series from Intellect documenting world cinema the directory aims to play a part in moving intelligent scholarly criticism beyond the academy by building a forum for the study of film that relies on a disciplined theoretical base It takes the form of an A Z collection of reviews longer essays and research resources accompanied by fifty full colour film stills

highlighting significant films and players The cinematic lineage of samurai warriors yakuza enforcers and atomic monsters take their place alongside the politically charged works of the Japanese New Wave making this a truly comprehensive volume

The Child in World Cinema Debbie Olson, 2018-02-19 This collection seeks to broaden the discussion of the child image by close analysis of the child and childhood as depicted in non Western cinemas Each essay offers a counter narrative to Western notions of childhood by looking critically at alternative visions of childhood that does not privilege a Western ideal Rather this collection seeks to broaden our ideas about children childhood and the child s place in the global community This collection features a wide variety of contributors from around the world who offer compelling analyses of non Western non Hollywood films starring children

Directory of World Cinema: China 2 Gary Bettinson, 2015-05-29 Since the publication of the first volume of Directory of World Cinema China the Chinese film industry has intensified its efforts to make inroads into the American market The 2012 acquisition of US theatre chain AMC and visual effects house Digital Domain by Chinese firms testifies to the global ambitions of China s powerhouse film industry Yet Chinese cinema has had few crossover hits in recent years to match the success of such earlier films as Crouching Tiger Hidden Dragon House of Flying Daggers and Kung Fu Hustle Yet even overseas revenue for Chinese movies has dwindled domestic market growth has surged year after year Indeed annual production output remains healthy and the daily expansion of screens in second or third tier cities attracts audiences whose tastes favour domestic films over foreign imports

Directory of World Cinema: Iran 2 Parviz Jahed, 2017-03-01 Working at the intersection of religion and ever shifting political economic and social environments Iranian cinema has produced some of the most critically lauded films in the world today The first volume in the Directory of World Cinema Iran turned the spotlight on the award winning cinema of Iran with particular attention to the major genres and movements historical turning points and prominent figures that have helped shape it Considering a wide range of genres including Film Farsi New Wave war film art house film and women s cinema the book was greeted with enthusiasm by film studies scholars students working on alternative or national cinema and fans and aficionados of Iranian film Building on the momentum and influence of its predecessor Directory of World Cinema Iran 2 will be welcomed by all seeking an up to date and comprehensive guide to Iranian cinema

Directory of World Cinema: Australia and New Zealand 2 Ben Goldsmith, Mark David Ryan, Geoff Lealand, 2015-04-01 Building on and bringing up to date the material presented in the first instalment of Directory of World Cinema Australia and New Zealand this volume continues the exploration of the cinema produced in Australia and New Zealand since the beginning of the twentieth century Among the additions to this volume are in depth treatments of the locations that feature prominently in the countries cinema Essays by leading critics and film scholars consider the significance of the outback and the beach in films which are evoked as a liminal space in Long Weekend and a symbol of death in Heaven s Burning among other films Other contributions turn the spotlight on previously unexplored genres and key filmmakers including Jane Campion Rolf de Heer Charles Chauvel and Gillian Armstrong

Accompanying the critical essays in this volume are more than one hundred and fifty new film reviews complemented by film stills and significantly expanded references for further study From The Piano to Crocodile Dundee Directory of World Cinema Australia and New Zealand 2 completes this comprehensive treatment of a consistently fascinating national cinema

Directory of World Cinema: Scotland Bob Nowlan,Zach Finch,2015-05-29 Scotland its people and its history have long been a source of considerable fascination and inspiration for filmmakers film scholars and film audiences worldwide A significant number of critically acclaimed films made in the last twenty five years have ignited passionate conversations and debates about Scottish national cinema Its historical industrial and cultural complexities and contradictions have made it all the more a focus of attention and interest for both popular audiences and scholarly critics Directory of World Cinema Scotland provides an introduction to many of Scottish cinema s most important and influential themes and issues films and filmmakers while adding to the ongoing discussion concerning how to make sense of Scotland s cinematic traditions and contributions Chapters on filmmakers range from Murray Grigor to Ken Loach and Gaelic filmmaking radical and engaged cinema production finance and documentary are just a few of the topics explored Film reviews range from popular box office hits such as Braveheart and Trainspotting to lesser known but equally engaging independent and lower budget productions such as Shell and Orphans This book is both a stimulating and accessible resource for a wide range of readers interested in Scottish film

Directory of World Cinema: Brazil Louis Bayman,Natalia Pinazza,2014-02-15 Best known to international audiences for its carnivalesque irreverence and recent gangster blockbusters Brazilian cinema is gaining prominence with critics at global film festivals and on DVD shelves This volume seeks to introduce newcomers to Brazilian cinema and to offer valuable insights to those already well versed in the topic It brings into sharp focus some of the most important movements genres and themes from across the eras of Brazilian cinema from cinema novo to musical chanchada the road movie to cinema de bordas avant garde to pornochanchada Delving deep beyond the surface of cinema the volume also addresses key themes such as gender indigenous and diasporic communities and Afro Brazilian identity Situating Brazilian cinema within the country s changing position in the global capitalist system the essays consider uneven modernization class division dictatorship liberation struggles and globalization alongside questions of entertainment and artistic innovation

Memory in World Cinema Nancy J. Membrez,2019-08-30 Film itself is an artifact of memory A blend of all the other fine arts film portrays and preserves human memory someone s memory faulty or not dramatically or comically in a documentary feature film or short Hollywood may dominate 80 percent of cinema production but it is not the only voice World cinema is about those other voices Drawn initially from presentations from a series of film conferences held at the University of Texas at San Antonio this collection of essays covers multiple geographical linguistic and cultural areas worldwide emphasizing the historical and cultural interpretation of films Appendices list films focusing on memory and invite readers to explore the films and issues raised

Directory of World Cinema: Australia and New Zealand Ben Goldsmith,Geoff Lealand,2010-12-15

This addition to Intellect's Directory of World Cinema series turns the spotlight on Australia and New Zealand and offers an in depth and exciting look at the cinema produced in these two countries since the turn of the twentieth century. Though the two nations share considerable cultural and economic connections their film industries remain distinct marked by differences of scale level of government involvement and funding and relations with other countries and national cinemas. Through essays about prominent genres and themes profiles of directors and comprehensive reviews of significant titles this user friendly guide explores the diversity and distinctiveness of films from Australia and New Zealand from *Whale Rider* to *The Piano* to *Wolf Creek*.

Directory of World Cinema: Britain 2 Neil Mitchell, 2015-01-01 The first volume of the Directory of World Cinema Britain provided an overview of British cinema from its earliest days to the present. In this the second volume the contributors focus on specific periods and trace the evolutions of individual genres and directors. A complementary edition rather than an update of its predecessor the book offers essays on war and family films as well as on LGBT cinema and representations of disability in British films. Contributors consider established British directors such as Ken Loach and Danny Boyle as well as newcomer Ben Wheatley who directed the fabulously strange *A Field in England*. This volume also shines the spotlight on the British Film Institute and its role in funding preservation and education in relation to British cinema. A must read for any fan of film the history of the United Kingdom or international artistic traditions. *Directory of World Cinema Britain 2* will find an appreciative audience both within and outside academia.

Directory of World Cinema: American Hollywood 2 Lincoln Geraghty, 2015-02-01 Hollywood continues to reign supreme from award winning dramas to multimillion dollar special effects laden blockbusters. Tinseltown produces the films that audiences around the world go to the cinema to see. While the film industry has dramatically changed over the years stars have come and gone studios have risen and fallen new technologies have emerged to challenge directors and entice audiences. Hollywood remains the centre of global media entertainment. The second volume of *Directory of World Cinema American Hollywood* builds on its predecessor by exploring how the industry has evolved and expanded throughout its history. With new essays that discuss the importance of genre adaptation locations and technology in the production of film this collection explores how Hollywood has looked to create innovate borrow and adapt new methods of filmmaking to capture the audience's imaginations. Touching on classic films such as *North by Northwest* and *Dirty Harry* alongside CGI blockbusters like *The Lord of the Rings* and *The Dark Knight* as well as comedies such as *When Harry Met Sally* and *Jerry Maguire* this landmark book charts the changing tastes of cinema goers and the diverse range of offerings from Hollywood. User friendly and concise yet dense and wide ranging *Directory of World Cinema American Hollywood 2* demonstrates that Hollywood despite its challenges from independent filmmakers and foreign directors remains the undisputed king of moviemaking in the twenty first century.

Irreversible Tim Palmer, 2014-12-12 Gaspar Noé's *Irreversible* is uncompromising and visceral an essential piece of modern cinema. Punctuated by dazzling avant garde techniques the film depicts in reverse chronological order a woman's rape and her

boyfriend and friend's subsequent hunt for vengeance through the underworld of Paris. Confrontational yet influential, *Irreversible* has polarized audiences since its release in 2002, making it until now almost impossible to study dispassionately. This first book-length study of *Irreversible* situates No's work in the ecosystem of contemporary French media, exploring how *Irreversible* and a larger-scale *cinéma du corps* actually inspired France's film resurgence in the early twenty-first century. From there, Palmer shows *Irreversible* to be one of the most subversive star vehicles in recent world cinema, in the form of its iconic lead performers Vincent Cassel, Monica Bellucci, and Albert Dupontel. Investigating the spectrum of reactions created by No's film through its pugnacious stylistic design, its on-screen deconstruction of Paris, its international critical reception, and its unexpectedly utopian counterpoints to violence and despair, the book generates a new rational dialogue about *Irreversible* that challenges any instinct simply to reject or condemn it.

A Companion to Contemporary French Cinema
Alistair Fox, Michel Marie, Raphaëlle Moine, Hilary Radner, 2015-01-27

A Companion to Contemporary French Cinema presents a comprehensive collection of original essays addressing all aspects of French cinema from 1990 to the present day. Featuring contributions from an international cast of established and emerging scholars of French cinema, these innovative essays highlight the diversity of French films and filmmaking techniques that have emerged since the New Wave era. Themes and topics covered include the social, political, and cultural contexts of recent French cinema; contemporary filmmakers and performers; genres, cycles, and cinematic forms; gender and sexuality; and emerging trends and innovative new filmmaking forms. Among the French films examined in depth are hit comedies including *Bienvenue chez les Ch'tis* and *Intouchables*; blockbusters such as *The Crimson Rivers*; police films like *36th Precinct*; historical films such as *Farewell My Queen* and *Days of Glory*; celebrated animated features such as *Kirikou* and the Sorceress; films representative of the new French extreme such as *Romance*, *Baisemoi*, and *Trouble Every Day*; and numerous auteur films ranging from Bruno Dumont's *Hors Satan* and François Ozon's shorts to Pascale Ferran's *Lady Chatterley* and Alain Guiraudie's *L'Inconnu du lac*. Combining cutting-edge scholarship with wide-ranging methodological approaches and perspectives, *A Companion to Contemporary French Cinema* is an invaluable resource for students and scholars of French film as well as all those interested in the evolution of this celebrated cinematic tradition.

Directory of World Cinema: France
Eylem Atakav, Tim Palmer, Charlie Michael, 2013

This title is part of the *Directory of World Cinema* series. It includes contributions from some of the leading academics in the field. It features film recommendations from a range of genres for those interested in watching more Turkish cinema. It includes full-colour illustrations. It features comprehensive filmography as an index in the first English-language directory of Turkish films. Since the 1990s, filmmakers in Turkey have increasingly explored notions of gender, genre, cultural memory, and national and transnational identity. Taking these themes as its starting point, this book, the first English-language directory of Turkish films, provides an extensive historical overview of the country's cinema since the early 1920s. In chapters organized by genre, such as fantasy and science fiction, contemporary blockbusters

women's films Istanbul films and transnational or accented cinema leading scholars of Turkish cinema offer reflections on the country's most important film movements and filmmakers

World Film Locations: São Paulo Natalia Pinazza, Louis Bayman, 2013-01-01 São Paulo is the largest city in South America and the powerhouse of Brazil's economy. A multi-racial metropolis with a diverse population of Asian, Arabic, and European immigrants, as well as migrants from other parts of Brazil, it is a global city with international reach. Films set in São Paulo often replace the postcard images of beautiful tropical beaches and laid-back lifestyles with working environments and the search for better opportunities. Bikinis and flip-flops give way to urban subcultures, sport, entertainment, and artistic movements. The ability to transcend national boundaries and its resistance to stereotypical images of an exotic Brazil make São Paulo a fascinating location in which to explore Brazil's changing economic and cultural landscapes.

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