

The Cassell Bfi Encyclopedia Of European Cinema Cassell Film Studies

Encyclopedia of European Cinema

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Journeys of Desire

Stars and Stardom in French Cinema

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Pepe le Moko

Film - An International Bibliography

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What is the The Cassell Bfi Encyclopedia Of European Cinema Cassell Film Studies?

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2003 Mette Hjort No Marketing Blurb

2002-01-25 Dimitris Eleftheriotis 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*.

1996 John Caughey Essential reading for students and followers of British and Irish film, *The Companion to British and Irish Cinema* is a concise and authoritative work of reference offering comprehensive coverage of British and Irish cinema through the entire century of its development. Arranged in an accessible A-Z format, it offers key information and insights into the richness and variety of our cinematic heritage. An historical overview of British and Irish cinema is followed by over 200 entries on film actors, directors, producers, technicians, major institutions, critics, festivals, film forms, genres and movements.

2004 Lee Grieveson *The Silent Cinema Reader* brings together key writings on cinema from the beginnings of film in 1894 to the advent of sound in 1927, addressing the development of film production and exhibition technologies, methods of distribution, film form, and film culture during this critical period on film history. Thematic sections address: film projection and variety shows; storytelling and the Nickelodeon; cinema and reform; feature films and cinema programs; classical Hollywood cinema and European national cinemas. Each section is introduced by the editors, and contains suggestions for further readings and film viewings.

2003-09-17 Anu Koivunen Films are integral to national imagination. Promotional publicity markets "domestic films" not only as entertaining, exciting, or moving, but also as topical and relevant in different ways. Reviewers assess new films with reference to other films and cultural products as well as social and political issues. Through such interpretive framings by contemporaries and later generations, popular cinema is embedded both in national imagination and endless intertextual and intermedial frameworks. Moreover, films themselves become signs to be cited and recycled as illustrations of cultural, social, and political history as well as national mentality. In the age of television, "old films" continue to live as history and memory. In *Performative Histories, Foundational Fictions*, Anu Koivunen analyzes the historicity as well as the intertextuality and intermediality of film reception by focusing on a cycle of Finnish family melodrama and its key role in thinking about gender, sexuality, nation, and history. Close-reading posters, advertisements, publicity-stills, trailers, review journalism, and critical commentary, she demonstrates how *The Women of Niskavuori* (1938 and 1958), Loviisa

(1946), Heta Niskavuori (1952), Aarne Niskavuori (1954), Niskavuori Fights (1957), and Niskavuori (1984) have operated as sites for imagining "our agrarian past", our Heimat and heritage as well as "the strong Finnish woman" or "the weak man in crisis". Based on extensive empirical research, Koivunen argues that the Niskavuori films have mobilized readings in terms of history and memory, feminist nationalism and men's movement, left-wing allegories and right-wing morality as well as realism and melodrama. Through processes of citation, repetition, and re-cycling the films have acquired not only a heterogeneous and contradictory interpretive legacy, but also an affective force.

2004 Peter Hames Analysis of 24 films including: *People of the mountains*, *Ashes and diamonds*, *Knife in the water*, *A shop on the high street*, *Closely observed trains*, *Daisies*, *Man of marble*, *Colonel Redl*, *The decalogue* (*Dekalog*), *Satantango*, *The garden*, *Alice* (directed by Jan Svankmajer).

2007 Darren Waldron Covering production, distribution and exhibition as well as critical and audience reception, this book provides an overview of recent French cinema. It offers case studies of films which enjoyed international appreciation and also those not distributed abroad.

2012-09-07 Claire Monk This book is a study of the contemporary audiences for quality period films, and their responses to these films, with reference to the critical debate which constructs many of these films as 'heritage films'.

2022-11-03 Peter Graham *The French New Wave* is an essential anthology of writings by and about the critics and filmmakers of this revolutionary cinematic movement, which has had a radical impact on film practice and the way we think and write about film. The volume includes foundational writings such as Francois Truffaut's *A Certain Tendency in French Cinema* and Andre Bazin's *La Politique des auteurs*, as well writings by Jean-Luc Godard, Claude Chabrol and Alexandre Astruc. This new edition now represents writings by and about women critics and film-makers, including important articles by the critics Evelyne Sullerot, Michele Firk and Françoise Aude, addressing issues of gender and representation, as well as considering New Wave films in the context of contemporary political events, notably France's colonialist war on the Algerian independence movement. To accompany the case study of Godard's *À bout de souffle*, the new edition includes a case study of the critical reception of two films by Agnès Varda: *La Pointe Courte* and *Cléo de 5 à 7*. The articles have been specially translated for the volume by Peter Graham, and some are published for the first time in English. These classic writings are accompanied by contextualising introductions by Ginette Vincendeau, updated for this new edition, to form a unique resource on this key cinematic movement and its practitioners.

2000-12-01 Ginette Vincendeau French cinema is second only to Hollywood in the number of its

movie stars who have emerged to achieve international fame. France is, in fact, arguably the only country other than the United States to have an international "star system." Yet these glamorous and charismatic stars differ from their U.S. counterparts in that they maintain more freedom to control their own images and often straddle both mainstream and auteur cinema. Ginette Vincendeau, a leading authority on French cinema, analyzes the phenomenon of French film stardom and provides brilliant in-depth studies of the major popular stars of the French cinema: Max Linder, Jean Gabin, Brigitte Bardot, Jeanne Moreau, Louis de FunFs, Jean-Paul Belmondo, Alain Delon, Catherine Deneuve, Gérard Depardieu, and Juliette Binoche. This volume analyzes these stars' images and performance styles in the context of the French film industry, but also in relation to national culture and society. In the country where Brigitte Bardot and Catherine Deneuve have modeled for Marianne (the effigy of the Republic) and left-wing politicians have held up Jean Gabin as a role model, Vincendeau examines the unusual relationship between French film stars and national identity. Ginette Vincendeau is professor of film studies at the University of Warwick. She is the author and editor of a number of books on cinema.

2016-12-16 Malte Hagener Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

2001-01-01 Dimitris Eleftheriotis 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*.

2002 Catherine Fowler This comprehensive introduction to national cinemas in Europe brings together classic writings by key filmmakers such as Sergei Eisenstein, Luis Buñuel and John Grierson, and critics from André Bazin to Peter Wollen.

1993

1995 Ginette Vincendeau Published to coincide with the Centenary of Cinema in 1995, this A-Z guide of European film provides an overview of the development of European cinema. It contains biographies of important figures and filmographies, and covers significant films, schools of thought and awards.

2019-07-25 Alastair Phillips 'Paris in the Cinema' offers a new approach to the representation of Paris on screen. Bringing together a wide range of renowned French and Anglophone specialists in film, television,

history, architecture and literature, the volume introduces, challenges and extends ideas about the city as the locus of screen modernity. Through a range of concrete and historically-specific case studies, ranging from particular districts such as Saint-Germain-des-Pres and les banlieues (the suburbs) in French cinema, to iconic figures such as the detective Maigret and the lovers, and from locations such as the hotel, the building site and the Eiffel Tower to filmmakers such as Agnes Varda and Jean-Pierre Jeunet, this unique text demonstrates how the cinematic city of Paris now constitutes a major archive of French cultural history and memory.

1996 Ginette Vincendeau A handbook of French cinema

2013-03 Daniel Biltereyst This book sheds new light on the cinema and modernity debate by confronting established theories on the role of the modern cinematic experience with new empirical work on the history of the social experience of cinema-going, film audiences and film exhibition. The book provides a wide range of research methodologies and perspectives on these matters, including: the use of oral history methods questionnaires diaries audience letters as well as industrial, sociological and other accounts on historical film audiences. The collection's case studies thus provide a "how to" compendium of current methodologies for researchers and students working on film and media audiences, film and media experiences, and historical reception. The volume is part of a 'new cinema history' effort within film and screen studies to look at film history not only as a history of production, textual relations or movies-as-artefacts, but rather to concentrate more on the receiving end, the social experience of cinema, and the engagement of film/cinema (history) 'from below'. The contributions to the volume reflect upon the very different ways in which cinema has been accepted, rejected or disciplined as an agent of modernity in neighbouring parts of Europe, and how cinema-going has been promoted and regulated as a popular social practice at different times in twentieth-century European history.

2009 Robert Phillip Kolker *The Altering Eye* covers a "golden age" of international cinema from the end of WWII through to the New German Cinema of the 1970s. Combining historical, political, and textual analysis, the author develops a pattern of cinematic invention and experimentation from neorealism through the modernist interventions of Jean-Luc Godard and Rainer Maria Fassbinder, focusing along the way on such major figures as Luis Buñuel, Joseph Losey, the Brazilian director Glauber Rocha, and the work of major Cuban filmmakers. Kolker's book has become a much quoted classic in the field of film studies providing essential reading for anybody interested in understanding the history of European and international cinema. This new and revised edition includes a substantive new Preface by the author and an updated Bibliography.

1995 Ginette Vincendeau Published to coincide with the Centenary of Cinema in 1995, this A-Z

guide of European film provides an overview of the development of European cinema. It contains biographies of important figures and filmographies, and covers significant films, schools of thought and awards.

2019-07-25 Alastair Phillips A comprehensive guide to European actors in American film, this book brings together 15 chapters with A-Z entries on over 900 individuals. It includes case studies of prominent individuals and phenomena associated with the emigres, such as the stereotyping of European actresses in 'bad women' roles, and the irony of Jewish actors playing Nazis.

1997 Ruth Petrie Met reg. Collection of articles by film-makers, critics and academics. The authors explore why cinema has, throughout the century of its history, been perceived to be a dangerous medium. The essays bring into focus the many different ways in which film is censored.

2019-07-25 Robert Murphy The new edition of *The British Cinema Book* has been thoroughly revised and updated to provide a comprehensive introduction to the major periods, genres, studios, film-makers and debates in British cinema from the 1890s to the present. The book has five sections, addressing debates and controversies; industry, genre and representation; British cinema 1895-1939; British cinema from World War II to the 1970s, and contemporary British cinema. Within these sections, leading scholars and critics address a wide range of issues and topics, including British cinema as a 'national' cinema; its complex relationship with Hollywood; film censorship; key British genres such as horror, comedy and costume film; the work of directors including Alfred Hitchcock, Anthony Asquith, Alexander Mackendrick, Michael Powell, Lindsay Anderson, Ken Russell and Mike Leigh; studios such as Gainsborough, Ealing, Rank and Gaumont, and recent signs of hope for the British film industry, such as the rebirth of the low-budget British horror picture, and the emergence of a British Asian cinema.

Discussions are illustrated with case studies of key films, many of which are new to this edition, including Piccadilly (1929) It Always Rains on Sunday (1947), The Ladykillers (1955), This Sporting Life (1963), The Devils (1971), Withnail and I (1986), Bend it Like Beckham (2002) and Control (2007), and with over 100 images from the BFI's collection. The Editor: Robert Murphy is Professor in Film Studies at De Montfort University and has written and edited a number of books on British cinema, including British Cinema and the Second World War (2000) and Directors in British and Irish Cinema (2006). The contributors: Ian Aitken, Charles Barr, Geoff Brown, William Brown, Stella Bruzzi, Jon Burrows, James Chapman, Steve Chibnall, Pamela Church Gibson, Ian Conrich, Richard Dacre, Raymond Durgnat, Allen Eyles, Christine Geraghty, Christine Gledhill, Kevin Gough-Yates, Sheldon Hall, Benjamin Halligan, Sue Harper, Erik Hedling, Andrew Hill, John Hill, Peter Hutchings, Nick James, Marcia Landy, Barbara Korte, Alan Lovell, Brian McFarlane, Martin McLoone, Andrew Moor, Robert Murphy, Lawrence Napper, Michael O'Pray, Jim

Pines, Vincent Porter, Tim Pulleine, Jeffrey Richards, James C. Robertson, Tom Ryall, Justin Smith, Andrew Spicer, Claudia Sternberg, Sarah Street, Melanie Williams and Linda Wood.

2003 Dina Iordanova *Cinema of the Other Europe: The Industry and Artistry of East Central European Film* is a comprehensive study of the cinematic traditions of Poland, Hungary, the Czech Republic and Slovakia from 1945 to the present day, exploring the major schools of filmmaking and the main stages of development across the region during the period of state socialism up until the end of the Cold War, as well as more recent transformations post-1989. In encouraging a more inclusive and comprehensive understanding of European cinema, much needed for the new unified Europe 'enlarged' towards its Eastern periphery, this book maps out the interactions, key concerns, thematic spheres and stylistic particularities that make the cinema of East Central Europe a vital part of European film tradition. Cinema of the Other Europe is thus a timely appraisal of Film Studies debates ranging from the representation of history and memory, the reassessment of political content, ethics and society, the rehabilitation of popular cinema, and the rethinking of national and regional cinemas in the context of globalisation.

1996 Angus Finney *The State of European Cinema* offers a critical review of the current state of European cinema. Angus Finney has spent two years researching and carrying out interviews with more than a hundred top film professionals. His findings offer dynamic and fresh perspectives on Europe's ailing film industry. Copyright © Libri GmbH. All rights reserved.

2019-07-25 Ginette Vincendeau Vincendeau's analysis places 'Pepe le Moko' in its aesthetic, generic and cultural contexts, ranging from Duvivier's brilliant camera-work, to Gabin's suits and the film's orientalist setting. In the BFI FILM CLASSICS series.

2001 R. Michael Stewart

2001 Ginette Vincendeau Period costume dramas are major box-office commodities, exploiting the lucrative gap between blockbusters and art films with their mixture of rich visuals, popular sensibility, and literary association. "Heritage cinema" is all too often discussed from literary (not cinematic) perspectives, and criticism of the films has long been overshadowed by the question of a film's fidelity (or lack of) to the original text. This volume of essays redresses the balance by examining the relationship between literature and film, representing both the view--and the critics of the view--that heritage cinema's elaborate aesthetics owe more to nostalgia than to historical accuracy. In her introduction to the volume, Ginette Vincendeau makes a case for the genre as an important and critically neglected form of popular cinema. Film / Literature / Heritage includes discussions of a wide selection of adaptations from Shakespeare to William Burroughs, as well as interviews with the screenwriters and adaptors of major

films from Elizabeth to LA Confidential, and directors from Martin Scorsese to Peter Greenaway. Contributors are drawn from the best industry, academic, literary, and journalistic commentators on both sides of the Atlantic.

2019-01-04 Andrew Spicer European Film Noir is the first book to bring together specialist discussions of film noir in specific European national cinemas. Written by leading scholars, this groundbreaking study provides an authoritative understanding of an important aspect of European cinema and of film noir itself, for too long considered as a solely American form. The Introduction reviews the

problems of defining film noir, its key characteristics and discusses its significance to the development of European film, the relationship of specific national films noirs to each other, to American noir and to historical and social change. Eight chapters then discuss film noir in France, Germany, Britain and Spain, analysing both earlier developments and the evolution of neo-noir through to the present. A further chapter explores film noir in Italian cinema where its presence is not so well defined. Each piece provides a critical overview of the most significant films in relation to their industrial and social contexts. European Film Noir is an important contribution to the study of European cinema that will have a broad appeal to undergraduates, cinéastes, film

teachers and researchers.

1995-05-01 British Film Institute An A-Z reference book including: - introductory essays on German film - biographies of key film-makers, actors, actresses and other industry figures - significant films - detailed filmographies - schools of thought and movements - institutions, technical innovations, publications, awards, archives and critics - the relationships between German film, European cinema and Hollywood -- A unique reference book celebrating a century of German cinema -- Generously illustrated with film stills -- An invaluable reference source for students of film, media and cultural studies