



Alternative Empires European Modernist Cinemas And Cultures Of Imperialism

Ian Aitken



Alternative Empires European Modernist Cinemas And Cultures Of Imperialism:

Alternative Empires Martin Stollery, 2000 This is the first book to study representations of the non Western world in European modernist cinema In offering new perspectives on the history of Soviet montage cinema and on the British documentary movement it connects with the growing body of work analysing manifestations of orientalism Eurocentrism and colonial discou

Cinema at the End of Empire Priya Jaikumar, 2006-05-03 DIVHistory of the relationship between government regulation of the film industry in the UK and the the developing film industry in India between the 1920s and 1940s div

The Concise Routledge Encyclopedia of the Documentary Film Ian Aitken, 2013-01-04 The Concise Routledge Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumi re brothers Workers Leaving the Lumi re Factory 1885 to Michael Moore s Fahrenheit 911 2004 Previously published in three volumes entries have been edited and updated for the new concise edition and three new entries have been added on India China and Africa The Concise Routledge Encyclopedia of the Documentary Film Discusses individual films and filmmakers including little known filmmakers from countries such as India Bosnia China and others Examines the documentary filmmaking traditions within nations and regions or within historical periods in places such as Iran Brazil Portugal and Japan Explores themes issues and representations in documentary film including human rights modernism homosexuality and World War I as well as types of documentary film such as newsreels and educational films Elaborates on production companies organizations festivals and institutions such as the American Film Institute Ceylon Tea Propaganda Board Hot Docs Toronto and the World Union of Documentary Describes styles techniques and technical issues such as animation computer imaging editing techniques IMAX music and spoken commentary Bringing together all aspects of documentary film this accessible concise edition provides an invaluable resource for both scholars and students With film stills from key films this resource provides the decisive entry point into the history of an art form

Cinemas of the World James Chapman, 2004-06-03 The cinema has been the pre eminent popular art form of the 20th century In *Cinemas of the World* James Chapman examines the relationship between film and society in the modern world film as entertainment medium film as a reflection of national cultures and preoccupations film as an instrument of propaganda He also explores two interrelated issues that have recurred throughout the history of cinema the economic and cultural hegemony of Hollywood on the one hand and on the other the attempts of film makers elsewhere to establish indigenous national cinemas drawing on their own cultures and societies Chapman examines the rise to dominance of Hollywood cinema in the silent and early sound periods He discusses the characteristic themes of American movies from the Depression to the end of the Cold War especially those found in the western and film noir genres that are often used as vehicles for exploring issues central to us society and politics He looks at national cinemas in various European countries in the period between the end of the First World War and the end of the Second which all exhibit the formal and aesthetic properties of modernism The emergence of

the so called new cinemas of Europe and the wider world since 1960 are also explored Chapman is a tough thinking original writer an engaging excellent piece of work David Lancaster Film and History

European Film Theory Temenuga Trifonova, 2009-09-10 European Film Theory explores the Europeanness of European film theory its philosophical origins the culture wars between Continental and Analytical film theory and philosophy the major discursive and epistemological shifts in the history of Continental film theory the relationship between Continental philosophy of art and philosophy of history and European film theory Writing from a range of disciplines and perspectives the contributors to this new volume in the AFI FILM READERS series offer fresh interpretations of European film theorists and illuminate the political potential of European film theory

Humanitarian Imperialism Amalia Ribi Forclaz, 2015 Humanitarian Imperialism follows the trajectories of late nineteenth century philanthropic organizations in Britain Italy France and Switzerland that targeted the widespread existence of slavery in Africa The history of these organisations which can be viewed as predecessors of today's NGOs illuminates the imperial roots of humanitarian aid in Africa It shows how private actors contributed to the formulation of humanitarian conventions that are still in use today It also reveals the close connections that existed between humanitarian efforts and both liberal and Fascist imperial politics in this period By combining historical records from various countries Humanitarian Imperialism illustrates the shifts and continuities in the long history of slavery and abolition the international history of humanitarian institutions as well as the history of European imperialism in Africa

Transnational Cinema Elizabeth Ezra, Terry Rowden, 2006 Topics include from national to transnational cinema global cinema in the digital age motion pictures film migration and diaspora tourists and terrorists

Global Art Cinema Rosalind Galt, Karl Schoonover, 2010-04-14 Art cinema has for over fifty years defined how audiences and critics imagine film outside Hollywood but surprisingly little scholarly attention has been paid to the concept since the 1970s And yet in the last thirty years art cinema has flourished worldwide The emergence of East Asian and Latin American new waves the reinvigoration of European film the success of Iranian directors and the rise of the film festival have transformed the landscape of world cinema This book brings into focus art cinema's core internationalism demonstrating its centrality to understanding film as a global phenomenon The book reassesses the field of art cinema in light of recent scholarship on world film cultures In addition to analysis of key regions and films the essays cover topics including theories of the film image industrial aesthetic and political histories and art film's intersections with debates on genre sexuality new media forms and postcolonial cultures Global Art Cinema brings together a diverse group of scholars in a timely conversation that reaffirms the category of art cinema as relevant provocative and in fact fundamental to contemporary film studies

Popular Filmgoing in 1930s Britain John Sedgwick, 2000 In the 1930s there were close to a billion annual admissions to the cinema in Britain and it was by far the most popular paid for leisure activity This book is an exploration of that popularity The book establishes similarities and differences between national and regional tastes through case study analysis of cinema-going in

A Companion to British

and Irish Cinema John Hill, 2019-07-18 A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years prompting a growing number of critical debates on how these cinemas are analysed contextualized and understood A Companion to British and Irish Cinema addresses arguments surrounding film historiography methods of textual analysis critical judgments and the social and economic contexts that are central to the study of these cinemas Twenty nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed the concepts and methods used to interpret and understand British and Irish films and the defining issues and debates at the heart of British and Irish cinema studies Offering a broad scope of commentary the Companion explores historical cultural and aesthetic questions that encompass over a century of British and Irish film studies from the early years of the silent era to the present day Divided into five sections the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods the contexts in which films are produced distributed and exhibited the genres and styles that have been adopted by British and Irish films issues of representation and identity and debates on concepts of national cinema at a time when ideas of what constitutes both British and Irish cinema are under question A Companion to British and Irish Cinema is a valuable and timely resource for undergraduate and postgraduate students of film media and cultural studies and for those seeking contemporary commentary on the cinemas of Britain and Ireland **The European Cinema Reader**

Catherine Fowler, 2002 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

Advertising and the Transformation of Screen Cultures Bo Florin, Patrick Vonderau, Yvonne Zimmermann, 2025-10-01 Advertising has played a central role in shaping the history of modern media While often identified with American consumerism and the rise of the Information Society motion picture advertising has been part of European visual culture since the late nineteenth century With the global spread of ad agencies moving image advertisements became a privileged cultural form to make people experience the qualities and uses of branded commodities to articulate visions of a good life and to incite social relationships Abandoning a conventional delineation of fields by medium country or period this book suggests a lateral view It charts the audiovisual history of advertising by focussing on objects products and services screens exhibition programming physical media practices production marketing and intermediaries ad agencies In this way the book develops new historical methodological and theoretical perspectives [Encyclopedia of the Documentary Film 3-Volume Set](#) Ian

Aitken, 2013-10-18 The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumière brothers Workers Leaving the Lumière Factory 1885 to Michael Moore's Fahrenheit 9/11 2004 This Encyclopedia provides a resource that critically analyzes that history in all its aspects Not only does this Encyclopedia examine individual films and the careers of individual film makers it also provides overview articles of national

and regional documentary film history It explains concepts and themes in the study of documentary film the techniques used in making films and the institutions that support their production appreciation and preservation

The Altering Eye Robert Phillip Kolker, 2009 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 Bu uel 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

Films That Work Harder Vinzenz Hediger, Florian Hoof, Yvonne Zimmermann, Scott Anthony, 2025-10-01 What unleashed the forces of global capitalism which continue to shape the world that we live in Economists and economic historians variously point to innovations in logistics and trade the emergence of a new set of business friendly values and the emergence of new forms of applied knowledge in early modernity to solve this riddle This book focuses on the moving image as a factor of economic development In a series of in depth cases studies at the intersection of film and media studies science and technology studies and economic and social history Films That Work Harder The Circulations of Industrial Film presents an in depth global perspective on the dynamic relationship between film industrial organization and economic development Bringing together new research from leading scholars from Europe Asia Australia and North America this book combines the state of the art in the field with an agenda for a future research Provides a in depth global perspective on the complex dynamic relationship of film visual and organizational rhetoric and economic development It brings together the leading scholars in a burgeoning new field of film studies with original work not previously presented elsewhere Contributes towards the further development of an exciting new interdisciplinary research paradigm at the intersection of film studies economic history science and technology studies and the social sciences

Cinema and the Wealth of Nations Lee Grieveson, 2018-01-02 The silver screen and the gold standard The Panama Caper Empire of liberty Liberty bonds The State of extension The work of film in the age of Fordist mechanization The Pan American road to happiness and friendship Highways of Empire League of corporations The silver chains of mimesis The golden harvest of the silver screen Welfare media The world of tomorrow today

Empire and Film Lee Grieveson, Colin MacCabe, 2019-07-25 This important new volume reconstructs the forms of production distribution and exhibition of films made in and about the colonies It then ties them to wider theoretical issues about film and liberalism spectacle and political economy representation and rule The result is one of the first volumes to examine how imperial rule is intimately tied to the emergence of documentary as a form and indeed how the history of cinema is at the same time the history of Empire

BRIAN LARKIN Barnard College This superb collection of new scholarship shows how

cinema both communicated and aided the imperialist agenda throughout the twentieth century. In doing so it shows film can be understood as one of the tools of empire as much as the technology of weaponry or modes of administration, a means of education and indoctrination in the colonies and at home. TOM GUNNING, University of Chicago. At its height in 1919 the British Empire claimed 58 countries, 400 million subjects and 14 million square miles of ground. Empire and Film brings together leading international scholars to examine the integral role cinema played in the control, organisation and governance of this diverse geopolitical space. The essays reveal the complex interplay between the political and economic control essential to imperialism and the emergence and development of cinema in the late nineteenth and first half of the twentieth century. Contributors address how the production, distribution and exhibition of film were utilised by state and industrial and philanthropic institutions to shape the subject positions of coloniser and colonised, to demarcate between civilised and primitive and codify difference and to foster a political economy of imperialism that was predicated on distinctions between core and periphery. The generic forms of colonial cinema were consequently varied: travelogues mapped colonial spaces; actuality films represented spectacles of royal authority and imperial conquest; and conflict home movies rendered colonial self-representation. State-financed newsreels and documentaries fostered political and economic control and the education of British and colonial subjects; philanthropic and industrial organisations sponsored films to expand Western models of capitalism. British and American film companies made films of imperial adventure. These films circulated widely in Britain and the empire and were sustained through the establishment of imperial networks of distribution and exhibition, including in particular innovative mobile exhibition circuits and non-theatrical spaces like schools, museums and civic centres. *Empire and Film* is a significant revision to the historical and conceptual frameworks of British cinema history and is a major contribution to the history of cinema as a global form that emerged amid and in dialogue with the global flows of imperialism. The book is produced in conjunction with a major website housing freely available digitised archival films and materials relating to British colonial cinema: www.colonialfilm.org.uk and a companion volume entitled *Film and the End of Empire*. *Film, Cinema, Genre*. Prof. Steve Neale, 2021-01-31. This book brings together key works by pioneering film studies scholar Steve Neale. From the 1970s to the 2010s, Neale's vital and unparalleled contribution to the subject has shaped many of the critical agendas that helped to confirm film studies' position as an innovative discipline within the humanities. Although known primarily for his work on genre, Neale has written on a far wider range of topics. In addition to selections from the influential volumes *Genre* (1980) and *Genre and Hollywood* (2000) and articles scrutinizing individual genres—the melodrama, the war film, science fiction and film noir—this Reader provides critical examinations of cinema and technology, art cinema, gender and cinema stereotypes and representation, cinema history, the film industry, New Hollywood and film analysis. Many of the articles included are recommended reading for a range of university courses worldwide, making the volume useful to students at undergraduate level and above, researchers and teachers of film studies, media studies, gender

studies and cultural studies The collection has been selected and edited by Frank Krutnik and Richard Maltby scholars who have worked closely with Neale and been inspired by his diverse and often provocative critical innovations Their introduction assesses the significance of Neale s work and contextualizes it within the development of UK film studies DOI <https://doi.org/10.47788/YRCC6901> Cinema on the Front Line Chris Grosvenor,2021-10-29 Winner of the Theatre Library Association s 2021 Richard Wall Memorial Award for an exemplary work in the field of recorded performance Cinema on the Front Line offers the first comprehensive history and analysis of how the medium of cinema intersected with the lives of British soldiers during the First World War Documenting the wartime use of cinema from domestic recruitment drives to makeshift theatrical venues established on the front line and then in convalescent hospitals and camps this book provides evidence of the previously unacknowledged importance of the medium as recreational support and entertainment for soldiers living through the trauma of conflict Presenting the fruits of his archival research the author makes extensive use of war diaries and other military records to foreground the voices and perspectives of British soldiers themselves Including discussion of over 70 films this book will interest specialists in British film history propaganda film exhibition and audience studies as well as historians and students of the First World War propaganda and the military DOI <https://doi.org/10.47788/LAML7430> The B&C Kinematograph Company and British Cinema Gerry Turvey,2021-08-23 Open access no commercial reuse

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