

Film Soleil

Le Théâtre du Soleil Béatrice Picon-Vallin 2020-07-22 Le Théâtre du Soleil traces the company's history from a group of young, barely trained actors, directors, and designers struggling to match their political commitment to a creative strategy, to their grappling with the concerns of migration, separation and exile in the early decades of the twenty-first century. Béatrice Picon-Vallin recounts how, in the 55 years since its founding, the Théâtre du Soleil has established itself as one of the foremost names in modern theatre. Ariane Mnouchkine and her collaborators have developed a unique and ever-evolving style that combines a piercing richness of shape, color, and texture with precision choreography, innovative musical accompaniment, and multi-layered, metaphorical dreamscapes. This rich, storied history is illustrated by a wealth of spectacular rehearsal and production photos from the company's own archive and interviews with dozens of past and present members, including Mnouchkine herself. Judith G. Miller's timely translation of the first comprehensive history and analysis of a remarkable, award-winning company is a compelling read for both students and teachers of Drama and Theatre Studies.

St. Tropez Soleil Simon Liberati 2020-03-01 The legend of St. Tropez starts with a dog, a rooster, and a martyr; and it leads to movie stars, world-renowned artists and distinguished writers. Located on the sparkling French Riviera, St. Tropez has enjoyed the spotlight for more than half a century, for better or worse, with celebrities flocking to this idyllic locale for its beaches and a dose of Mediterranean sun. A picturesque oasis, St. Tropez has served as inspiration for a who's who of notable writers from Françoise Sagan to Colette; as well as renowned artists Paul Signac and Henri Matisse; and even filmmakers. However, St. Tropez would not be the same without then belle du jour Brigitte Bardot, her films and lovers and many other famous couples including Annabel and Bernard Buffet and Bianca and Mick Jagger.

Canadian Film and Video Loren R. Lerner 1997-01-01 This extensive bibliography and reference guide is an invaluable resource for researchers, practitioners, students, and anyone with an interest in Canadian film and video. With over 24,500 entries, of which 10,500 are annotated, it opens up the literature devoted to Canadian film and video, at last making it readily accessible to scholars and researchers. Drawing on both English and French sources, it identifies books, catalogues, government reports, theses, and periodical and newspaper articles from Canadian and non-Canadian publications from the first decade of the twentieth century to 1989. The work is bilingual; descriptive annotations are presented in the language(s) of the original publication. Canadian Film and Video / Film et vidéo canadiens provides an in-depth guide to the work of over 4000 individuals working in film and video and 5000 films and videos. The entries in Volume I cover topics such as film types, the role of government, laws and legislation, censorship, festivals and awards, production and distribution companies, education, cinema buildings, women and film, and video art. A major section covers filmmakers, video artists, cinematographers, actors, producers, and various other film people. Volume II presents an author index, a film and video title index, and a name and subject index. In the tradition of the highly acclaimed publication *Art and Architecture in Canada* these volumes fill a long-standing need for a comprehensive reference tool for Canadian film and video. This bibliography guides and supports the work of film historians and practitioners, media librarians and visual curators, students and researchers, and members of the general public with an interest in film and video.

Narrative Comprehension and Film Edward Branigan 2013-06-17 Narrative is one of the ways we organise and understand the world. It is found everywhere: not only in films and books, but also in everyday conversations and in the nonfictional discourses of journalists, historians, educators, psychologists, attorneys and many others. Edward Branigan presents a telling exploration of the basic concepts of narrative theory and its relation to film - and literary - analysis, bringing together theories from linguistics and cognitive science, and applying them to the screen. Individual analyses of classical narratives form the basis of a complex study of every aspect of filmic fiction exploring, for example, subjectivity in *Lady in the Lake*, multiplicity in *Letter from an Unknown Woman*, post-modernism and documentary in *Sans Soleil*.

Black African Cinema Nwachukwu Frank Ukadike 2023-09-01 From the proselytizing lantern slides of early Christian missionaries to

contemporary films that look at Africa through an African lens, N. Frank Ukadike explores the development of black African cinema. He examines the impact of culture and history, and of technology and co-production, on filmmaking throughout Africa. Every aspect of African contact with and contribution to cinematic practices receives attention: British colonial cinema; the thematic and stylistic diversity of the pioneering "francophone" films; the effects of television on the motion picture industry; and patterns of television documentary filmmaking in "anglophone" regions. Ukadike gives special attention to the growth of independent production in Ghana and Nigeria, the unique Yoruba theater-film tradition, and the militant liberationist tendencies of "lusophone" filmmakers. He offers a lucid discussion of oral tradition as a creative matrix and the relationship between cinema and other forms of popular culture. And, by contrasting "new" African films with those based on the traditional paradigm, he explores the trends emerging from the eighties and nineties. Clearly written and accessible to specialist and general reader alike, *Black African Cinema's* analysis of key films and issues—the most comprehensive in English—is unique. The book's pan-Africanist vision heralds important new strategies for appraising a cinema that increasingly attracts the attention of film students and Africanists.

Driven to Darkness Vincent Brook 2009-09-18 From its earliest days, the American film industry has attracted European artists. With the rise of Hitler, filmmakers of conscience in Germany and other countries, particularly those of Jewish origin, found it difficult to survive and fled for their work and their lives to the United States. Some had trouble adapting to Hollywood, but many were celebrated for their cinematic contributions, especially to the dark shadows of film noir. *Driven to Darkness* explores the influence of Jewish immigrant directors and the development of this genre. While filmmakers such as Fritz Lang, Billy Wilder, Otto Preminger, and Edward G. Ulmer have been acknowledged as crucial to the noir canon, the impact of their Jewishness on their work has remained largely unexamined until now. Through lively and original analyses of key films, Vincent Brook penetrates the darkness, shedding new light on this popular film form and the artists who helped create it.

An Accented Cinema Hamid Naficy 2018-06-05 In *An Accented Cinema*, Hamid Naficy offers an engaging overview of an important trend—the filmmaking of postcolonial, Third World, and other displaced individuals living in the West. How their personal experiences of exile or diaspora translate into cinema is a key focus of Naficy's work. Although the experience of expatriation varies greatly from one person to the next, the films themselves exhibit stylistic similarities, from their open- and closed-form aesthetics to their nostalgic and memory-driven multilingual narratives, and from their emphasis on political agency to their concern with identity and transgression of identity. The author explores such features while considering the specific histories of individuals and groups that engender divergent experiences, institutions, and modes of cultural production and consumption. Treating creativity as a social practice, he demonstrates that the films are in dialogue not only with the home and host societies but also with audiences, many of whom are also situated astride cultures and whose desires and fears the filmmakers wish to express. Comparing these films to Hollywood films, Naficy calls them "accented." Their accent results from the displacement of the filmmakers, their alternative production modes, and their style. *Accented cinema* is an emerging genre, one that requires new sets of viewing skills on the part of audiences. Its significance continues to grow in terms of output, stylistic variety, cultural diversity, and social impact. This book offers the first comprehensive and global coverage of this genre while presenting a framework in which to understand its intricacies.

French Colonial Documentary Peter J. Bloom 2008 Despite altruistic goals, humanitarianism often propagates foreign, and sometimes unjust, power structures where it is employed. Tracing the visual rhetoric of French colonial humanitarianism, Peter J. Bloom's unexpected analysis reveals how the project of remaking the colonies in the image of France was integral to its national identity. *French Colonial Documentary* investigates how the promise of universal citizenship rights in France was projected onto the colonies as a form of evolutionary interventionism. Bloom focuses on the promotion of French education efforts, hygienic reform, and new agricultural techniques in the colonies as a means of renegotiating the social contract between citizens and the state on an international scale. Bloom's insightful readings disclose the

pervasiveness of colonial iconography, including the relationship between "natural man" and colonial subjectivity; representations of the Senegalese Sharpshooters as obedient, brave, and sexualized colonial subjects; and the appeal of exotic adventure narratives in the trans-Saharan film genre. Examining the interconnection between French documentary realism and the colonial enterprise, Bloom demonstrates how the colonial archive is crucial to contemporary Peter J. Bloom is associate professor of film and media studies at the University of California-Santa Barbara.y debates about multiculturalism in France.

African Film Cultures Añuli Agina 2017-08-21 The growing body of films in and around Africa, and the seemingly incongruent growth in African film scholarship, suggests the need for new perspectives, approaches and insights into film cultures in Africa. Although it is impossible to capture the entire diversity of existing African film cultures, this collection, which has resulted from African film conferences organized by the University of Westminster, United Kingdom, has recognized the significance and urgency of this task. The book offers a unique engagement with widened African film 'cultures' in the context of diverse peoples, histories, geographies, languages and changing film production cultures shaped by audiences and users at home and in the diaspora. The volume is a significant contribution to the processes of representing the self and other, as well as the emergence of alternative, non-official dialogues, circulation and consumption, including on social media. Students, researchers, film policy makers, film producers, distributors and anyone else with an interest in African screen media will find in the book useful and readable analyses of socio-political factors that affect and are shaped by African film.

Censorship Derek Jones 2001-12-01 First published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Film and Phenomenology Allan Casebier 1991-10-25 Film and Phenomenology presents a new approach to the question of cinematic representation, which runs contrary to the course of contemporary film theory. Film and Phenomenology presents a new approach to the question of cinematic representation which runs contrary to the course of contemporary film theory.

There is no soundtrack Ming-Yuen S. Ma 2020-06-24 There is no soundtrack is a study of how sound and image produce meaning in contemporary experimental media art by artists ranging from Chantal Akerman to Nam June Paik to Tanya Tagaq. It contextualises these works and artists through key ideas in sound studies: voice, noise, listening, the soundscape and more. The book argues that experimental media art produces radical and new audio-visual relationships challenging the visually dominated discourses in art, media and the human sciences. In addition to directly addressing what Jonathan Sterne calls 'visual hegemony', it also explores the lack of diversity within sound studies by focusing on practitioners from transnational and diverse backgrounds. As such, it contributes to a growing interdisciplinary scholarship, building new, more complex and reverberating frameworks to collectively sonify the study of culture.

Narrative Comprehension and Film Edward Branigan 2013-06-17 Narrative is one of the ways we organise and understand the world. It is found everywhere: not only in films and books, but also in everyday conversations and in the nonfictional discourses of journalists, historians, educators, psychologists, attorneys and many others. Edward Branigan presents a telling exploration of the basic concepts of narrative theory and its relation to film - and literary - analysis, bringing together theories from linguistics and cognitive science, and applying them to the screen. Individual analyses of classical narratives form the basis of a complex study of every aspect of filmic fiction exploring, for example, subjectivity in *Lady in the Lake*, multiplicity in *Letter from an Unknown Woman*, post-modernism and documentary in *Sans Soleil*.

A Companion to Russian Cinema Birgit Beumers 2016-05-17 A Companion to Russian Cinema provides an exhaustive and carefully organised guide to the cinema of pre-Revolutionary Russia, of the Soviet era, as well as post-Soviet Russian cinema, edited by one of the most established and knowledgeable scholars in Russian cinema studies. The most up-to-date and thorough coverage of Russian, Soviet and post-Soviet cinema, which also effectively fills gaps in the existing scholarship in the field This is the first volume on Russian cinema to explore specifically the history of movie theatres, studios, and educational institutions The editor is one of the most established and knowledgeable scholars in Russian cinema studies, and contributions come from leading experts in the field of Russian Studies, Film Studies and Visual Culture Chapters consider the arts of scriptwriting, sound, production design, costumes and cinematography Provides five portraits of key figures in

Soviet and Russia film history, whose works have been somewhat neglected

Early Cinema in Asia Nick Deocampo 2017-09-19 Early Cinema in Asia explores how cinema became a popular medium in the world's largest and most diverse continent. Beginning with the end of Asia's colonial period in the 19th century, contributors to this volume document the struggle by pioneering figures to introduce the medium of film to the vast continent, overcoming geographic, technological, and cultural difficulties. As an early form of globalization, film's arrival and phenomenal growth throughout various Asian countries penetrated not only colonial territories but also captivated collective states of imagination. With the coming of the 20th century, the medium that began as mere entertainment became a means for communicating many of the cultural identities of the region's ethnic nationalities, as they turned their favorite pastime into an expression of their cherished national cultures. Covering diverse locations, including China, India, Japan, Philippines, Malaysia, Thailand, Iran, and the countries of the Pacific Islands, contributors to this volume reveal the story of early cinema in Asia, helping us to understand the first seeds of a medium that has since grown deep roots in the region.

Nationalist African Cinema Sada Niang 2014-02-21 Nationalist African Cinema: Legacy and Transformations reexamines African cinema of the nationalist era within the context of contemporary major Euro-American film trends. It argues that the aesthetic diversification of African cinema can be traced as far back as the nationalist era.

Questioning African Cinema Nwachukwu Frank Ukadike 2002

Vertigo Katalin Makkai 2013-08-21 Released in 1958, *Vertigo* is widely regarded as Alfred Hitchcock's masterpiece and one of the greatest films of all time. This is the first book devoted to exploring the philosophical aspects of *Vertigo*. Following an introduction by the editor that places the film in context, each chapter reflects upon Hitchcock's film from a philosophical perspective. Topics discussed include: memory, loss, memorialisation, and creativity mimetic or representational art and art as magic the nature of romantic love gender, sexual objectification, and identity looking, "the gaze", and voyeurism film and psychoanalysis fantasy, illusion, and reality the phenomenology of colour. Including annotated further reading at the end of each chapter, this collection is essential reading for anyone interested in *Vertigo*, and an ideal resource for students of film and philosophy.

The Life and Medieval Times of Kit Sweetly Jamie Pacton 2020-05-05 Moxie meets *A Knight's Tale* as Kit Sweetly slays sexism, bad bosses, and bad luck to become a knight at a medieval-themed restaurant. Working as a Wench—i.e. waitress—at a cheesy medieval-themed restaurant in the Chicago suburbs, Kit Sweetly dreams of being a Knight like her brother. She has the moves, is capable on a horse, and desperately needs the raise that comes with knighthood, so she can help her mom pay the mortgage and hold a spot at her dream college. Company policy allows only guys to be Knights. So when Kit takes her brother's place, clobbers the Green Knight, and reveals her identity at the end of the show, she rockets into internet fame and a whole lot of trouble with the management. But this Girl Knight won't go down without a fight. As other Wench and cast members join her quest, a protest forms. In a joust before Castle executives, they'll prove that gender restrictions should stay medieval—if they don't get fired first.

The French Film Musical Phil Powrie 2020-09-17 Like many national cinemas, the French cinema has a rich tradition of film musicals beginning with the advent of sound to the present. This is the first book to chart the development of the French film musical. The French film musical is remarkable for its breadth and variety since the 1930s; although it flirts with the Hollywood musical in the 1930s and again in the 1950s, it has very distinctive forms rooted in the traditions of French chanson. Defining it broadly as films attracting audiences principally because of musical performances, often by well-known singers, Phil Powrie and Marie Cadalanu show how the genre absorbs two very different traditions with the advent of sound: European operetta and French chanson inflected by American jazz (1930-1950). As the genre matures, operetta develops into big-budget spectacles with popular tenors, and revue films also showcase major singers in this period (1940-1960). Both sub-genres collapse with the advent of rock n roll, leading to a period of experimentation during the New Wave (1960-1990). The contemporary period since 1995 renews the genre, returning nostalgically both to the genre's origins in the 1930s, and to the musicals of Jacques Demy, but also hybridising with other genres, such as the biopic and the documentary.

Film Manifestos and Global Cinema Cultures Scott MacKenzie

2021-01-21 *Film Manifestos and Global Cinema Cultures* is the first book to collect manifestoes from the global history of cinema, providing the first historical and theoretical account of the role played by film manifestos in filmmaking and film culture. Focusing equally on political and aesthetic manifestoes, Scott MacKenzie uncovers a neglected, yet nevertheless central history of the cinema, exploring a series of documents that postulate ways in which to re-imagine the cinema and, in the process, re-imagine the world. This volume collects the major European "waves" and figures (Eisenstein, Truffaut, Bergman, Free Cinema, Oberhausen, Dogme '95); Latin American Third Cinemas (Birri, Sanjinés, Espinosa, Solanas); radical art and the avant-garde (Buñuel, Brakhage, Deren, Mekas, Ono, Sanborn); and world cinemas (Iimura, Makhmalbaf, Sembene, Sen). It also contains previously untranslated manifestos co-written by figures including Bollaín, Debord, Hermsillo, Isou, Kieslowski, Painlevé, Straub, and many others. Thematic sections address documentary cinema, aesthetics, feminist and queer film cultures, pornography, film archives, Hollywood, and film and digital media. Also included are texts traditionally left out of the film manifestos canon, such as the Motion Picture Production Code and Pius XI's *Vigilanti Cura*, which nevertheless played a central role in film culture.

Historical Dictionary of Crime Films Geoff Mayer 2012 The crime film genre consists of detective films, gangster films, suspense thrillers, film noir, and caper films and is produced throughout the world. Crime film was there at the birth of cinema, and it has accompanied cinema over more than a century of history, passing from silent films to talkies, from black-and-white to color. The genre includes such classics as *The Maltese Falcon*, *The Godfather*, *Gaslight*, *The French Connection*, and *Serpico*, as well as more recent successes like *Seven*, *Drive*, and *L.A. Confidential*. The *Historical Dictionary of Crime Films* covers the history of this genre through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced entries on key films, directors, performers, and studios. This book is an excellent access point for students, researchers, and anyone wanting to know more about crime cinema. -- from Amazon.com.

The Paris Jigsaw David Bradby 2002 Theater and drama professionals and professors address the role of Paris as an international theater city and the intercultural webs of Parisian theater. Essays address Peter Brook and *Le Centre International de Créations Théâtrales*; Jacques Lecoq and his "Ecole Internationale de Théâtre" in Paris; Ariane Mnouchkine and the *Théâtre du Soleil*; and Augusto Boal and the *Théâtre de l'Opprimé*. In the second part, the input of different national theater traditions to the internationalism of Paris is explored, including Germany, Russia, Spain, Argentina, the US, and Africa. Distributed by Palgrave. c. Book News Inc.

African Film Josef Gugler 2003 In *African Film: Re-imagining a Continent*, Josef Gugler provides an introduction to African cinema through an analysis of 15 films made by African filmmakers. These directors set out to re-image Africa; their films offer Western viewers the opportunity to re-imagine the continent and its people. As a point of comparison, two additional films on Africa--one from Hollywood, the other from apartheid South Africa--serve to highlight African directors' altogether different perspectives. Gugler's interpretation considers the financial and technical difficulties of African film production, the intended audiences in Africa and the West, the constraints on distribution, and the critical reception of the films.

100 Documentary Films Barry Keith Grant 2019-07-25 Documentary films constitute a major part of film history. Cinema's origins lie, arguably, more in non-fiction than fiction, and documentary represents the other - often submerged and barely visible - 'half' of cinema history. Historically, documentary cinema has always been an important point of reference for fiction cinema, and the two have often overlapped. Over the last two decades, documentary cinema has enjoyed a revival in critical and commercial success. *100 Documentary Films* is the first book to offer concise and authoritative individual critical commentaries on some of the key documentary films - from the Lumière brothers and the beginnings of cinema through to recent films such as *Bowling for Columbine* and *When the Levees Broke* - and is global in perspective. Many different types of documentary are discussed, as well as films by major documentary directors, including Robert Flaherty, Humphrey Jennings, Jean Rouch, Dziga Vertov, Errol Morris, Nick Broomfield and Michael Moore. Each entry provides concise critical analysis, while frequent cross reference to other films featured helps to place films in their historical and aesthetic contexts. Barry Keith Grant is Professor of Film Studies and Popular Culture at Brock University, Ontario, Canada. He is the author of *Film Genre: From Iconography to Ideology* (2007), *Voyages of Discovery: The*

Cinema of Frederick Wiseman (1992) and co-author, with Steve Blandford and Jim Hillier, of *The Film Studies Dictionary* (2001). Jim Hillier is Visiting Lecturer in Film at the University of Reading. He is the author of *The New Hollywood* (1993), the co-author of *The Film Studies Dictionary* (2001) and, with Alan Lovell, of *Studies in Documentary* (1972). His edited books include *American Independent Cinema* (2001) and two volumes of the English translation of the selected *Cahiers du cinéma* (1985, 1986).

Companion Encyclopedia of Middle Eastern and North African Film Oliver Leaman 2003-12-16 *The Companion Encyclopedia of Middle Eastern and North African Film* is a unique, one volume work which illuminates a fascinating variety of cinema which is little known outside its own area. The Encyclopedia is divided into nine chapters, each written by a leading scholar in the field. Each chapter covers the history and major issues of film within that area, as well as providing bibliographies of the leading films, directors and actors. The areas covered are: Central Asia, Egypt, Iran, Lebanon, Syria, Iraq, Kuwait, Libya, The Magreb, Palestine, Turkey. This Encyclopedia will be an invaluable reference tool for students and scholars of Film and Media Studies. It contains more than 60 black and white photographs of featured films, includes references and suggestions for further reading at the end of each chapter, and the volume concludes with comprehensive name, film and general indexes.

Cinema and the Algerian War of Independence Ahmed Bedjaoui 2020-03-25 The book examines the war of images between France and Algeria. Discussing the role of the United States during the war, it covers topics such the presence of American reporters in Algeria, John F. Kennedy's support for Algerian independence while a senator, the broadcasting of documentaries on the Algerian war on public television, and reporting in the press. Even half a century after Algerian independence, there remains a need for both film and literature on the war from both sides of the Mediterranean. This might seem surprising, particularly to media professionals, given the quantity of output on the subject, but both French and Algerian portrayals of the war remain flawed and shackled to their respective ideologies. The generation of FLN leaders recognized early on the importance of images, and established a clandestine film structure that would bring the Algerian cause to the world stage. The book offers an insightful and timely contribution not just to the field of North African studies but also to other disciplines, such as film and media studies, anthropology, history, journalism, and political science. Providing a rich source of research topics and viable ideas for film and documentary projects, it is a must-read for students, scholars and media professionals alike.

Visions of the Past Robert A. Rosenstone 1998-08-04 Can filmed history measure up to written history? What happens to history when it is recorded in images, rather than words? Can images convey ideas and information that lie beyond words? Taking on these timely questions, Robert Rosenstone pioneers a new direction in the relationship between history and film. Rosenstone moves beyond traditional approaches, which examine the history of film as art and industry, or view films as texts reflecting their specific cultural contexts. This essay collection makes a radical venture into the investigation of a new concern: how a visual medium, subject to the conventions of drama and fiction, might be used as a serious vehicle for thinking about our relationship with the past. Rosenstone looks at history films in a way that forces us to reconceptualize what we mean by "history." He explores the innovative strategies of films made in Africa, Latin America, Germany, and other parts of the world. He journeys into the history of film in a wide range of cultures, and expertly traces the contours of the postmodern historical film. In essays on specific films, including *Reds*, *JFK*, and *Sans Soleil*, he considers such issues as the relationship between fact and film and the documentary as visionary truth. Theorists have for some time been calling our attention to the epistemological and literary limitations of traditional history. The first sustained defense of film as a way of thinking historically, this book takes us beyond those limitations.

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 Lumière brothers' *Workers Leaving the Lumière Factory* (1885) to Michael Moore's *Fahrenheit 9/11* (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.

Roman Catholicism in Fantastic Film Regina Hansen 2011-08-31 The intersection of religious practice and theatricality has long been a subject of interest to scholars. This collection of twenty-two critical essays addresses the relationship between Roman Catholicism and films of the fantastic, which includes the genres of fantasy, horror, science fiction and the supernatural. The collection covers a range of North American and European films from *Dracula* and other vampire movies to *Miracle at Fatima*, *The Exorcist*, *Danny Boyle's Millions*, *The Others*, Maurice Pialat's *Sous le Soleil de Satan*, the movies of Terry Gilliam and George Romero's zombie series. Collectively, these essays reveal the durability and thematic versatility of what the authors term the "Catholic fantastic."

African Filmmaking Roy Armes 2006-08-07 Armes offers a wealth of information and a unique perspective on the history and future of African filmmaking.

Chris Marker Sarah Cooper 2021-06-15 Since the early 1950s, Chris Marker has embraced different filmmaking styles as readily as he has new technologies, and has broadened conceptions of the documentary in distinctly personal ways. He has travelled around the world, tracking political upheavals and historic events, as well as unearthing the stories buried under official reporting. This globetrotting filmmaker testifies to his six decades on the move through a passionate devotion to the moving image. Yet from the outset, his filmic images reveal a fascination with stillness. It is at this juncture of mobility and immobility that Sarah Cooper situates her comprehensive study of Marker's films. She pays attention to the central place that photographs occupy in his work, as well as to the emergence in his filming of statuary, painting and other static images, including the film still, and his interest in fixed frame shooting. She engages with key debates in photographic and film theory in order to argue that a different conception of time emerges from his filmic explorations of stasis. In detailed readings of each of his films, including *Le souvenir d'un avenir* and *La Jetee*, *Sans soleil* and *Level 5*, Cooper charts Marker's concern with mortality in varied historical and geographical contexts, which embraces the fragility of the human race, along with that of the planet.

Contact Zones Sheila Petty 2008 Created at the crossroads of slavery, migration, and exile, and comprising a global population, the black diaspora is a diverse space of varied histories, experiences, and goals. Likewise, black diasporic film tends to focus on the complexities of transnational identity, which oscillates between similarity and difference and resists easy categorization. In *Contact Zones* author Sheila J. Petty addresses a range of filmmakers, theorists, and issues in black diasporic cinema, highlighting their ongoing influences on contemporary artistic and theoretical discourses. Petty examines both Anglophone and Francophone films and theorists, divided according to this volume's three thematic sections—*Slavery, Migration and Exile*, and *Beyond Borders*. The feature films and documentaries considered—which include *Sankofa*, *Daughters of the Dust*, *The Man by the Shore*, and *Rude*, among others—represent a wide range of cultures and topics. Through close textual analysis that incorporates the work of well-known diasporic thinkers like W. E. B. DuBois, Aim? C'saire, and Frantz Fanon along with contemporary notables such as Molefi Kete Asante, bell hooks, Clenora Hudson-Weems, Ren? Depestre, Paul Gilroy, and Rinaldo Walcott, Petty details the unique ways in which black diasporic films create meaning. By exploring a variety of African American, Caribbean, Black British, and African Canadian perspectives, *Contact Zones* provides a detailed survey of the diversity and vitality of black diasporic contributions to cinema and theory. This volume will be a welcome addition to the libraries of scholars and students of film studies and Africana studies.

The Cinematic Footprint Nadia Bozak 2011-10-28 Film is often used to

represent the natural landscape and, increasingly, to communicate environmentalist messages. Yet behind even today's "green" movies are ecologically unsustainable production, distribution, and consumption processes. Noting how seemingly immaterial moving images are supported by highly durable resource-dependent infrastructures, *The Cinematic Footprint* traces the history of how the "hydrocarbon imagination" has been central to the development of film as a medium. Nadia Bozak's innovative fusion of film studies and environmental studies makes provocative connections between the disappearance of material resources and the emergence of digital media—with examples ranging from early cinema to Dziga Vertov's prescient eye, from Chris Marker's analog experiments to the digital work of Agnès Varda, James Benning, and Zacharias Kunuk. Combining an analysis of cinema technology with a sensitive consideration of film aesthetics, *The Cinematic Footprint* offers a new perspective on moving images and the natural resources that sustain them.

How Documentaries Went Mainstream Nora Stone 2023 "Documentary feature films have historically existed on the margins of mainstream media. In the U.S., enterprising documentarians have spent most of the past 60 years struggling to find a larger, broader audience for their films. Often negatively associated with longform television journalism and tedious educational programming, documentaries have rarely escaped their perceived status as "cultural vegetables" - good for you, but relatively unappealing. Recently, this marginal status has shifted quite dramatically. Nearly unthinkable a decade ago, documentary films have become reliable earners at the U.S. box office. In 2018 alone, *Won't You Be My Neighbor?* made almost \$23 million, *They Shall Not Grow Old* and *Free Solo* each earned almost \$18 million, *RBG* netted \$14 million, and *Three Identical Strangers* earned \$12 million. In addition to their theatrical presence, documentary films are ubiquitous on cable channels and streaming video services, which have made documentary programming a key component of their offerings to subscribers. In 2019, Netflix paid the highest price for a documentary out of the Sundance Film Festival: \$10 million for *Knock Down the House* about four working-class women, including Alexandria Ocasio-Cortez, running for Congress in the 2018 midterm elections. Longtime documentary champion and former head of HBO Documentary Sheila Nevins said that Netflix was playing with "Monopoly money" by acquiring the documentary at such a high price, but she also granted that this was a trend across the board. Industry journalists took note. This surge in popularity had made documentaries nearly ubiquitous. In 2019, think-pieces from CBS News, NPR, Los Angeles Times, and *The Ringer* all simultaneously proclaimed a new Golden Age of Documentary. With broad public interest and robust investment in their production, documentary films are definitively more popular and prestigious than ever before"--

Birefringent Thin Films and Polarizing Elements Ian J Hodgkinson 1998-02-11 This book describes the propagation of light in biaxial media, the properties of biaxial thin films, and applications such as birefringent filters for tuning the wavelength of dye lasers. A novel feature of the first part is the parallel treatment of Stokes, Jones, and Berreman matrix formalisms in a chapter-by-chapter development of wave equations, basis vectors, transfer matrices, reflection and transmission equations, and guided waves. Computational tools for MATLAB are included. The second part focuses on an emerging planar technology in which anisotropic microstructures are formed by oblique deposition in vacuum. Methods for characterizing dielectric and metal films are discussed. Topics such as form birefringence, effective medium theory, anisotropic scatter and anisotropic fluid transport are discussed in detail. Practical applications of bulk and layered birefringent media are considered in the final part. Separate chapters are devoted to linear polarizers, phase retarders, and birefringent filters. Traditional bulk-media polarizing elements are included and compared with thin film designs. Supplementary Materials Software Contents: Propagation in Biaxial Media: Propagation Equations Basis Vectors Transfer Matrices Reflection and Transmission Guided Waves Characterization of Anisotropic Films: Deposition of Microstructures Form Birefringence Effective Media Anisotropic Scatter Fluid Transport Metal Films Applications of Birefringent Media: Linear Polarizers Phase Retarders Birefringent Filters Birefringent Coatings. Readership: Researchers and students in optics and optical engineering. keywords: Thin Films; Optical Coatings; Thin Film Microstructure; Anisotropic Thin Films; Birefringence; Polarizers; Retarders; Form Birefringence; Waveplates "The book covers the field in a very clear and well written manner ... can be highly recommended both for beginners and also for specialists in the field of optical coatings and for anyone who needs to work theoretically

and practically in the area of birefringence and polarization. The book covers a gap in the literature.” Norbert Kaiser Fraunhofer Institut Angewandte Optik und Feinmechanik

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 911 (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.

Focus On: 100 Most Popular French-language Films Wikipedia contributors

Darkness Calls Sue Short 2019-09-14 This book examines the contrasting forms neo-noir has taken on screen, asking what prompts our continued interest in tales of criminality and moral uncertainty. Neo-noir plots are both familiar and diverse, found in a host of media formats today, and now span the globe. Yet despite its apparent prevalence—and increased academic attention—many core questions remain unanswered. What has propelled noir’s appeal, half a century on after its supposed decline? What has led film-makers and series-creators to rework given tropes? What debates continue to divide critics? And why are we, as viewers, so drawn to stories that often show us at our worst? Referencing a range of films and series, citing critical work in the field—while also challenging many of the assumptions made—this book sets out to advance our understanding of a subject that has fascinated audiences and academics alike. Theories relating to gender identity and neo-noir’s tricky generic status are discussed, together with an evaluation of differing comic inflections and socio-political concerns, concluding that, although neo-noir is capable of being both progressive and reactionary, it also mobilises potentially radical questions about who we are and what we might be capable of.

The Village Voice Film Guide Village Voice 2010-12-15 For decades the Village Voice set the benchmark for passionate, critical, and unique film coverage. Including reviews by some of America’s most respected critics, The Village Voice Film Guide compiles spirited landmark reviews of the Voice’s selection of the 150 greatest films ever made. Collecting some of the best writing on film ever put on paper, this is a perfect book for film buffs.

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