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GV4EU3 - ALEXANDER MADDOX

The idea of cinephilia is a crucial one for students of the cinema, but it is often associated with a bygone arthouse era. At the beginning of the twenty-first century, corporatism, public relations and bottom-line accounting seem to govern mainstream film-making. Formula-driven Hollywood blockbusters dominate the world marketplace. In times like these can 'the love of cinema' still flourish? In fact contemporary cinema is stunningly varied and rich. From Taiwan and Iran to Brazil and the Baltic states, it is flourishing and constantly mutating. Directors like Abbas Kiarostami, Hou Hsiao-hsien and Tsai Ming-liang are making extraordinary films that are the equal of the great classics, previously unrecognised works from the past are being discovered, and new definitions and boundaries of genres are being formulated. Even when this work is not widely distributed it is seen at film festivals on every continent and available on DVD; and it is being discussed in a proliferating number of print and web publications. Those who follow and share such work, as contributors from around the world demonstrate in this book, are forming new kinds of critical communities that enable significant exchanges between cultures at a time when other forces seem bent on keeping them mutually isolated. In contrast to any talk of 'the death of cinema', *Movie Mutations* pronounces the art form alive, well, and still developing in new and unforeseen directions. In weaving together transnational discussions and debates, *Movie Mutations* shows why the idea of cinephilia is just as relevant today as it ever was.

This is the first book to offer a systematic account of the concept of opacity in the aesthetic field. Engaging with works by Ernie Gehr, John Akomfrah, Matt Saunders, David Lynch, Trevor Paglen, Zach Blas, and Low, the study considers the cultural, epistemological, and ethical values of images and sounds that are fuzzy, indeterminate, distorted, degraded, or otherwise indistinct. *Rethinking Art and Visual Culture* shows how opaque forms of art address problems of mediation, knowledge, and information. It also intervenes in current debates about new systems of visibility and surveillance by explaining how indefinite art provides a critique of the positivist drive behind these regimes. A timely contribution to media theory, cinema studies, American studies, and aesthetics, the book presents a novel and extensive analysis of the politics of transparency.

Considers films that lurk on the boundaries of acceptability in taste, style, and politics. *B Is for Bad Cinema* continues and extends, but does not limit itself to, the trends in film scholarship that have made cult and exploitation films and other "low" genres increasingly acceptable objects for critical analysis. Springing from discussions of taste and value in film, these original essays mark out the broad contours of "bad"—that is, aesthetically, morally, or commercially disreputable—cinema. While some of the essays share a kinship with recent discussions of B movies and cult films, they do not describe a single aesthetic category or represent a single methodology or critical agenda, but variously approach bad cinema in terms of aesthetics, politics, and cultural value. The volume covers a range of issues, from the aesthetic and industrial mechanics of low-budget production through the terrain of audience responses and cinematic affect, and on to the broader moral and ethical implications of the material. As a result, *B Is for Bad Cinema* takes an interest in a variety of film examples—overblown Hollywood blockbusters, faux pornographic works, and European art house films—to consider those that lurk on the boundaries of acceptability. Claire Perkins is Lecturer in Film and Television Studies at Monash University in Melbourne, Australia. She is the author of *American Smart Cinema* and the coeditor (with Verevis) of *Film Trilogies: New Critical Approaches*. Constantine Verevis is Associate Professor in Film and Television Studies at Monash University. His previous books include *Australian Film Theory and Criticism, Volume 1: Critical Positions* (coauthored with Noel King and Deane Williams); *Second Takes: Critical Approaches to the Film Sequel* (coedited with Carolyn Jess-Cooke), also published by SUNY Press; and *Film Remakes*.

A three-volume project tracing key critical positions, people and institutions in Australian film, *Australian Film Theory and Criticism* interrogates not only the origins of Australian film theory but also its relationships to adjacent disciplines and institutions. The second volume in the series, this book gathers interviews with national and international film theorists and critics to chart the development of different discourses in Australian film studies through the decades. Seeking to examine the position of film theorists and their relationship to film industry practitioners and policy makers, this volume succeeds mightily in reasserting Australian film's place on the international scholarly agenda.

Inventing Film Studies offers original and provocative insights into the institutional and intellectual foundations of cinema studies. Many scholars have linked the origins of the discipline to late-1960s developments in the academy such as structuralist theory and student protest. Yet this collection reveals the broader material and institutional forces—both inside and outside of the university—that have long shaped the field. Beginning with the first investigations of cinema in the early twentieth century, this volume provides detailed examinations of the varied social, political, and intellectual milieus in which knowledge of cinema has been generated. The contributors explain how multiple instantiations of film study have had a tremendous influence on the methodologies, curricula, modes of publication, and professional organizations that now constitute the university-based discipline. Extending the historical insights into the present, contributors also consider the directions film study might take in changing technological and cultural environments. *Inventing Film Studies* shows how the study of cinema has developed in relation to a constellation of institutions, technologies, practices, individuals, films, books, government agencies, pedagogies, and theories. Contributors illuminate the connections between early cinema and the social sciences, between film programs and nation-building efforts, and between universities and U.S. avant-garde filmmakers. They analyze the evolution of film studies in relation to the Museum of Modern Art, the American Film Council movement of the 1940s and 1950s, the British Film Institute, influential journals, cinephilia, and technological innovations past and present. Taken together, the essays in this collection reveal the rich history and contemporary vitality of film studies. Contributors: Charles R. Acland, Mark Lynn Anderson, Mark Betz, Zoë Druick, Lee Grieveson, Stephen Groening, Haden Guest, Amelie Hastie, Lynne Joyrich, Laura Mulvey, Dana Polan, D. N. Rodowick, Philip Rosen, Alison Trope, Haidee Wasson, Patricia White, Sharon Willis, Peter Wollen, Michael Zryd

This insightful book tracks the concept of culture across a range of scholarly disciplines and much of the twentieth and early twenty-first centuries—years that saw the emergence of new fields and subfields (cultural studies, the new cultural history, literary new historicism, as well as ethnic and minority studies) and came to be called "the cultural turn." Since the 1990s, however, the idea of culture has fallen out of scholarly favor. Susan Hegeman engages with a diversity of disciplines, including anthropology, literary studies, sociology, philosophy, psychology, and political science, to historicize the rise and fall of the cultural turn and to propose ways that culture may still be a vital concept in the global present.

Film and Television after DVDs argues that DVD technology is part of a shift that heralds a new age for film and television, critically examining the implications of DVD technology for key concerns within the fields of television, film and new media studies.

Laleen Jayamanne examines the major works of leading Indian film director, Kumar Shahani, and explores the reaches of modernist film aesthetics in its international form. More than an auteur study, Jayamanne approaches Shahani's films conceptually, as those that reveal cinema's synaesthetic capabilities, or "cinaesthesia." As the author shows, Shahani's cinematic project entails a modern reformulation of the ancient oral tradition of epic narration and performance in order to address the contemporary world, establishing a new cinematic expression, "an epic idiom." As evi-

denced by his films, constructing cinematic history becomes more than an archival project of retrieval, and is instead a living history of the present which can intervene in the current moment through sensory experiences, propelling thought.

Many of Stanley Kubrick's films are often interpreted as cold and ambiguous. Whether viewing Barry Lyndon, 2001, The Shining, or Eyes Wide Shut, there is a sense in which these films resist their own audiences, creating a distance from them. Though many note the coldness of Kubrick's films, a smaller number attempt to explore exactly how his body of work elicits this particular reaction. Fewer still attempt to articulate what it might mean to feel Stanley Kubrick's films. In *The Kubrick Facade*, Jason Sperb examines the narrative ambiguity of the director's films—from the voice-over narration in early works, including the once forgotten *Fear and Desire*--to the blank faces of characters in his later ones. In doing so, Sperb shows how both devices struggle in vain to make sense of the chaos and sterility of the cinematic surface. All thirteen of Stanley Kubrick's feature-length films are discussed in chronological order, from the little-seen and long-neglected *Fear and Desire* to the posthumous release of *Eyes Wide Shut*. Sperb also discusses Kubrick's importance to Steven Spielberg's *AI*. While exploring all of Kubrick's films, the author concentrates in particular on *The Killing*, *Dr. Strangelove*, 2001, *The Shining*, *Full Metal Jacket*, and *Eyes Wide Shut*. This is also the first book-length study that focuses considerable attention on *Fear and Desire* and its relevance to Kubrick's larger body of work. In this respect, *The Kubrick Facade* is one of the first truly comprehensive books on narrative in the maverick director's films. It is also the first book to integrate a discussion of *AI*, and the first to fully explore the importance of the consistent visual emphasis on blank, silent faces in his post-*Lolita* films.

This book tackles the broader issues of film production and consumption, the audience and the place of film culture in our lives.

The term "art cinema" has been applied to many cinematic projects, including the film d'art movement, the postwar avant-gardes, various Asian new waves, the New Hollywood, and American indie films, but until now no one has actually defined what "art cinema" is. Turning the traditional, high-brow notion of art cinema on its head, *Theorizing Art Cinemas* takes a flexible, inclusive approach that views art cinema as a predictable way of valuing movies as "art" movies—an activity that has occurred across film history and across film subcultures—rather than as a traditional genre in the sense of a distinct set of forms or a closed historical period or movement. David Andrews opens with a history of the art cinema "super-genre" from the early days of silent movies to the postwar European invasion that brought Italian Neorealism, the French New Wave, and the New German Cinema to the forefront and led to the development of auteur theory. He then discusses the mechanics of art cinema, from art houses, film festivals, and the academic discipline of film studies, to the audiences and distribution systems for art cinema as a whole. This wide-ranging approach allows Andrews to develop a theory that encompasses both the high and low ends of art cinema in all of its different aspects, including world cinema, avant-garde films, experimental films, and cult cinema. All of these art cinemas, according to Andrews, share an emphasis on quality, authorship, and anticommmercialism, whether the film in question is film festival favorite or a midnight movie.

Since Jung and Film was first published in 2001, Jungian writing on the moving image in film and television has accelerated. *Jung and Film II: The Return* provides new contributions from authors across the globe willing to tackle the broader issues of film production and consumption, the audience and the place of film culture in our lives. As well as chapters dealing with particular film makers such as Maya Derren and films such as *Birth*, *The Piano*, *The Wrestler* and *Breaking the Wave*, there is also a unique chapter co-written by documentary film-maker Tom Hurvitz and New York Jungian analyst Margaret Klencck. Other areas of discussion include: the way in which psychological issues come under scrutiny in many movies the various themes that concern Jungian writers on

film how Jungian ideas on psychological personality types can be applied in fresh ways to analyse a variety of characters. The book also includes a glossary to help readers with Jungian words and concepts. Jung and Film II is not only a welcome companion to the first volume, it is an important stand-alone work essential for all academics and students of analytical psychology as well as film, media and cultural studies.

A Companion to François Truffaut "An unprecedented critical tribute to the director who, in France, wound up becoming the most controversial figure of the New Wave he helped found." Raymond Bellour, Centre National de la Recherche Scientifique "This exciting collection breaks through the widely held critical view that Truffaut abandoned the iconoclasm of his early work for an academism he had consistently railed against in his own film criticism. Indeed, if 'fever' and 'fire' were Truffaut's most consistent motifs, the essays in this collection live up to his lifelong, burning passion for the cinema. Written by world-famous scholars, the essays exhaustively explore the themes and styles of the films, as well as Truffaut's relationships to André Bazin, Alfred Hitchcock, and the directors of the New Wave, his ground-breaking and controversial film criticism, and his position in the complex politics of French cultural life from the Popular Front to 1968 and after." Angelo Restivo, Georgia State University Although the New Wave, one of the most influential aesthetic revolutions in the history of cinema, might not have existed without him, François Truffaut has largely been ignored by film scholars since his death almost thirty years ago. As an innovative theoretician, an influential critic, and a celebrated filmmaker, Truffaut formulated, disseminated, and illustrated the ideals of the New Wave with exceptional energy and distinction. Yet no book in recent years has focused on Truffaut's value, and his overall contribution to cinema deserves to be re-defined not only to reinstate him in his proper place but to let us rethink how cinema developed during his lifetime. In this new Companion, thirty-four original essays by leading film scholars offer new readings of individual films and original perspectives on the filmmaker's background, influences, and consequence. Hugely influential around the globe, Truffaut is assessed by international contributors who delve into the unique quality of his narratives and establish the depth of his distinctively styled work. An extended interview with French filmmaker Arnaud Desplechin tracks Truffaut's controversial stature within French cinema and vividly identifies how he thinks and works as a director, adding an irreplaceable perspective to this essential volume.

What role does love—of cinema, of cinema studies, of teaching and learning—play in teaching film? For the Love of Cinema brings together a wide range of film scholars to explore the relationship between cinephilia and pedagogy. All of them ask whether cine-love can inform the serious study of cinema. Chapter by chapter, writers approach this question from various perspectives: some draw on aspects of students' love of cinema as a starting point for rethinking familiar films or generating new kinds of analyses about the medium itself; others reflect on how their own cinephilia informs the way they teach cinema; and still others offer new ways of writing (both verbally and audiovisually) with a love of cinema in the age of new media. Together, they form a collection that is as much a guide for teaching cinephilia as it is an energetic dialogue about the ways that cinephilia and pedagogy enliven and rejuvenate one another.

Offers a cross section of international fringe cinema.

The director's authorial role in filmmaking—the extent to which a film reflects his or her individual style and creative vision—has been much debated among film critics and scholars for decades. Drawing on generations of criticism, this study describes how the designation "auteur" has gone from stylistic criterion to product label—in what has always been an essentially collaborative industry. Examining the controversy in regard to Hollywood directors, the author compares directors and would-be auteurs of the classic studio system with those of contemporary Hollywood and its new climate of cultural entrepreneurship.

This book traces the journey of popular Hindi cinema from 1913 to contemporary times when Bollywood has evolved as a part of India's cultural diplomacy. Avoiding a linear, developmental narrative, the book re-examines the developments through the ruptures in the course of cinematic history. The essays in the volume critically consider transformations of the Hindi film industry from its early days to its present self-referential mode, issues of gender, dance and choreography, Bombay cinema's negotiations with the changing cityscape and urbanisms, and concentrate on its multifarious regional, national and transnational implications in the 21st century. One of the most comprehensive volumes on Bollywood, this work presents an analytical overview of the multiple histories of popular cinema in India and will be useful to scholars and researchers interested in film and media studies, South Asian popular culture and modern India, as well as to cinephiles and general

readers alike.

A study of Peruvian Cinema and the role of criticism in forming a national cinematic vision

Mind the Screen pays tribute to the work of the pioneering European film scholar Thomas Elsaesser, author of several volumes on media studies and cinema culture. Covering a full scope of issues arising from the author's work—from melodrama and mediated memory to avant-garde practices, media archaeology, and the audiovisual archive—this collection elaborates and expands on Elsaesser's original ideas along the topical lines of cinephilia, the historical imaginary, the contemporary European cinematic experience, YouTube, and images of terrorism and double occupancy, among other topics. Contributions from well-known artists and scholars such as Mieke Bal and Warren Buckland explore a range of media concepts and provide a mirror for the multi-faceted types of screens active in Elsaesser's work, including the television set, video installation, the digital interface, the mobile phone display, and of course, the hallowed silver screen of our contemporary film culture.

Styles of filmmaking have changed greatly from classical Hollywood through to our digital era. So, too, have the ways in which film critics and scholars have analysed these transformations in film style. This book explores two central style concepts, *mise en scène* and *dispositif*, to illuminate a wide range of film and new media examples.

Formulated around a number of key thematic concerns – including new creative trends; the politics and practices of memory; *auteurship*, genre, and stardom in a transnational age – this reassessment of contemporary Spanish cinema from 1992 to 2012 brings leading academics from a broad range of disciplinary and geographical backgrounds into dialogue with critically and commercially successful practitioners to suggest the need to redefine the parameters of one of the world's most creative national cinemas. This volume will appeal not only to students and scholars of Spanish films, but also to anyone with an interest in contemporary world cinema.

This book uncovers an underlying dispute over the role images play in contemporary society and, consequently, over their values and purposes. Two decades after the concepts of the pictorial and the iconic turn changed our vernacular involvement with regard to images, it has become clear that it was not only a newly discovered social, political or sexual construction of the visual field that brought turbulence into disciplinary knowledge, but that images have their own "pictorial logic" with powers exceeding those that are purely iconic or visually discernible. Instead of underscoring previously defined concepts of the picture, the contributors to this book view visual studies and *Bildwissenschaft* "merely" as a place for the theory of images, making a case for the hotly-debated topic of their powers and weaknesses on the one hand, and of their respective theories on the other. Therefore, as the title indicates, this book theorizes images, but it does not present a theory of images, because visual studies cannot lead to a unified theory of images unless a unified ontology of images can be agreed upon first. Although that would be a different task altogether, all the contributions in this book (in different ways and at different paces), by theorizing images in their aesthetic, historical, media and technological guises, pave the way for the future of visual culture and for the image science that will make this future more comprehensible.

How can we qualify slowness in cinema? What is the relationship between a cinema of slowness and a wider socio-cultural "slow movement"? A body of films that shares a propensity toward slowness has emerged in many parts of the world over the past two decades. This is the first book to examine the concept of cinematic slowness and address this fascinating phenomenon in contemporary film culture. Providing a critical investigation into questions of temporality, materiality, and aesthetics, and examining concepts of authorship, cinephilia, and nostalgia, Song Hwee Lim offers insight into cinematic slowness through the films of the Malaysian-born, Taiwan-based director Tsai Ming-liang. Through detailed analysis of aspects of stillness and silence in cinema, Lim delineates the strategies by which slowness in film can be constructed. By drawing on writings on cinephilia and the films of directors such as Abbas Kiarostami, Hou Hsiao-hsien, and Nuri Bilge Ceylan, he makes a passionate case for a slow cinema that calls for renewed attention to the image and to the experience of time in film. Tsai Ming-liang and a Cinema of Slowness will speak to readers with an interest in art cinema, queer studies, East Asian culture, and the question of time. In an age of unrelenting acceleration of pace both in film and in life, this book invites us to pause and listen, to linger and look, and, above all, to take things slowly.

A study of three classical filmmakers and the films they made at the cusp of the modernist movement in cinema.

American Smart Cinema examines a contemporary type of US filmmaking that exists at the inter-

section of mainstream, art and independent cinema and often gives rise to absurd, darkly comic and nihilistic effects.

Cinephilia and History, or The Wind in the Trees is in part a history of cinephilia, in part an attempt to recapture the spirit of cinephilia for the discipline of film studies, and in part an experiment in cinephilic writing. Cinephiles have regularly fetishized contingent, marginal details in the motion picture image: the gesture of a hand, the wind in the trees. Christian Keathley demonstrates that the spectatorial tendency that produces such cinematic encounters -- a viewing practice marked by a drift in visual attention away from the primary visual elements on display -- in fact has clear links to the origins of film as defined by André Bazin, Roland Barthes, and others. Keathley explores the implications of this ontology and proposes the "cinephiliac anecdote" as a new type of criticism, a method of historical writing that both imitates and extends the experience of these fugitive moments.

Highlights the industries, markets, identities, and histories that distinguish cinema beyond the traditional hubs of mainstream Western cinema.

Putting Asian and European musicals into conversation with Hollywood classics like *Singin' in the Rain* and *La La Land*, this study demonstrates the flexibility and durability of the genre. It explores how the movie musical mediates between nostalgia and technical innovation, while foregrounding the experiences of women, immigrants, and people of color.

"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.

Digital technology and the Internet have revolutionized film criticism, programming, and preservation in deeply paradoxical ways. The Internet allows almost everyone to participate in critical discourse, but many print publications and salaried positions for professional film critics have been eliminated. Digital technologies have broadened access to filmmaking capabilities, as well as making thousands of older films available on DVD and electronically. At the same time, however, fewer older films can be viewed in their original celluloid format, and newer, digitally produced films that have no "material" prototype are threatened by ever-changing servers that render them obsolete and inaccessible. Cineaste, one of the oldest and most influential publications focusing on film, has investigated these trends through a series of symposia with the top film critics, programmers, and preservationists in the United States and beyond. This volume compiles several of these symposia: "Film Criticism in America Today" (2000), "International Film Criticism Today" (2005), "Film Criticism in the Age of the Internet" (2008), "Film Criticism: The Next Generation" (2013), "The Art of Repertory Film Exhibition and Digital Age Challenges" (2010), and "Film Preservation in the Digital Age" (2011). It also includes interviews with the late, celebrated New Yorker film critic Pauline Kael and the critic John Bloom ("Joe Bob Briggs"), as well as interviews with the programmers/curators Peter von Bagh and Mark Cousins and with the film preservationist George Feltenstein. This authoritative collection of primary-source documents will be essential reading for scholars, students, and film enthusiasts.

An authoritative companion that offers a wide-ranging thematic survey of this enduringly popular cultural form and includes scholarship from both established and emerging scholars as well as analysis of film noir's influence on other media including television and graphic novels. Covers a wealth of new approaches to film noir and neo-noir that explore issues ranging from conceptualization to cross-media influences Features chapters exploring the wider 'noir mediascape' of television, graphic novels and radio Reflects the historical and geographical reach of film noir, from the 1920s to the present and in a variety of national cinemas Includes contributions from both established and emerging scholars

Scandinavia's foremost living auteur and the catalyst of the Dogme95 movement, Lars von Trier is arguably world cinema's most confrontational and polarizing figure. Willfully devastating audi-

ences, he takes risks few filmmakers would conceive, mounting projects that somehow transcend the grand follies they narrowly miss becoming. Challenging conventional limitations and imposing his own rules, he restlessly reinvents the film language. The Danish director has therefore cultivated an insistently transnational cinema, taking inspiration from sources that range from the European avant-garde to American genre films. This volume provides a stimulating overview of Trier's career while focusing on the more recent work, including his controversial Gold Heart Trilogy (Breaking the Waves, The Idiots, and Dancer in the Dark), the as-yet unfinished USA Trilogy (Dogville and Manderlay), and individual projects such as the comedy *The Boss of It All* and the incendiary horror psychodrama *Antichrist*. Closely analyzing the films and their contexts, Linda Badley draws on a range of cultural references and critical approaches, including genre, gender, and cultural studies, performance theory, and trauma culture. Two revealing interviews that Trier granted during crucial stages of *Antichrist*'s development are also included.

Philosophy, and in particular continental philosophy, has provided a conceptual underpinning for cinema since its beginnings, especially in the development of cinematic aesthetics. In its turn, film has rethought the abstractions of space and time and the categories of sex and gender and has created new concepts which illuminate phenomenology, metaphysics and epistemology. "Film and Philosophy" brings together leading scholars to provide a detailed overview of the key thinkers who have shaped the field of film philosophy. The thinkers include continental and 'post-continental' philosophers, analytic philosophers, film-makers, film reviewers, sociologists, and cultural theorists. The essays reveal how philosophy can be applied to film analysis and how film can be used to illustrate philosophical problems. But more importantly, the essays explore how film has shaped what philosophy thinks and how philosophy has led to a reappraisal of film. The book will prove an invaluable reference and guide to readers interested in a deeper understanding of the issues and insights presented by film philosophy." *Film and Philosophy* includes essays on: Hugo Munsterberg, Vilem Flusser, Siegfried Kracauer, Theodor Adorno, Antonin Artaud, Henri Bergson, Maurice

Merleau-Ponty, Emmanuel Levinas, Andre Bazin, Roland Barthes, Serge Daney, Jean-Luc Godard, Stanley Cavell, Jean-Luc Nancy, Jacques Derrida, Gilles Deleuze, Sarah Kofman, Paul Virilio, Jean Baudrillard, Jean-Francois Lyotard, Fredric Jameson, Felix Guattari, Raymond Bellour, Christian Metz, Julia Kristeva, Laura Mulvey, Homi Bhabha, Slavoj Zizek, Stephen Heath, Alain Badiou, Jacques Ranciere, Leo Bersani, Giorgio Agamben, and Michel Chion.

They obsess over the nuances of a Douglas Sirk or Ingmar Bergman film; they revel in books such as François Truffaut's *Hitchcock*; they happily subscribe to the Sundance Channel—they are the rare breed known as cinephiles. Though much has been made of the classic era of cinephilia from the 1950s to the 1970s, *Cinephilia* documents the latest generation of cinephiles and their use of new technologies. With the advent of home theaters, digital recording devices, online film communities, cinephiles today pursue their dedication to film outside of institutional settings. A radical new history of film culture, *Cinephilia* breaks new ground for students and scholars alike.

While many books have addressed visual effects in Hollywood cinema, *The Digitization of Cinematic Visual Effects: Hollywood's Coming of Age*, by Rama Venkatasawmy, fills an important gap in cinematic analysis and film history by providing a periodization and techno-historical account of visual effects in Hollywood cinema.

This book explores the formal and thematic conventions of crime film, the contexts in which these have flourished and their links with the social issues of a globalized world. The crime film has traditionally been identified with suspense, a heterogeneous aesthetic and a tacit social mind. However, a good number of the crime films produced since the early 2000s have shifted their focus from action or suspense and towards melodrama in narratives that highlight the social dimension of crime, intensify their realist aesthetics and dwell on subjectivity. With the 1940s wave of Hollywood semi-documentary crime films and 1970s generic revisionism as antecedents, these crime films find inspiration in Hollywood cinema and constitute a transnational trend. With a close look at Steven Soderbergh's *Traffic* (2000), David Fincher's *Zodiac* (2007), Jacques Audiard's *Un prophète*

(2009) and Tomas Alfredson's *Tinker Tailor Soldier Spy* (2011), this book sets out the stylistic and thematic conventions, contexts and cultural significance of a new transnational trend in crime film.

This book argues that adaptation is an underrecognized yet constitutive element of Nordic noir. In so doing, it reframes the prevailing critical view. Now celebrated for its global sweep, Nordic noir is equally a transmedial phenomenon. *Nordic Noir, Adaptation, Appropriation* deploys the tools of current adaptation studies to undertake a wide-ranging transcultural, intermedial exploration, adding an important new layer to the rich scholarship that has arisen around Nordic noir in recent years.

A unique study of the film musical, a global cinema tradition.

Examining European art films of the 1950s and 1960s, Mark Betz argues that it is time for film analysis to move beyond prevailing New Wave historiography, mired in outdated notions of nationalism and dragged down by decades of auteurist criticism. Focusing on the cinemas of France and Italy, Betz reveals how the flowering of European art films in the postwar era is inseparable from the complex historical and political frameworks of the time.

This book discusses slow cinema, a contemporary global production trend that has recently gained momentum in film theory and criticism. Slow films dispense with narrative progression in favour of a contemplative mood, which is stretched out to the extreme in order to impel viewers to confront cinematic temporality in all its undivided glory. Despite its critical reputation as an oblique mode of film practice, slow cinema continues to attract, challenge and provoke audiences. Focusing on filmmakers Béla Tarr, Tsai Ming-liang and Nuri Bilge Ceylan, this book identifies nostalgia, absurd humour and boredom as intrinsic dimensions of slow cinema and explores the ways in which these directors negotiate local filmmaking conventions with the demands of a global cinephile niche. As the first study to treat slow cinema both as an aesthetic style and as an institutional discourse, *Poetics of Slow Cinema* offers an illuminating perspective on the tradition's historical genealogy and envisions it with a Janus-faced disposition in the age of digital technologies—lamenting at once the passing of difficult, ambiguous modernist film and capitalizing on the yearning for its absence.