

Film Architecture And The Transnational Imagination Set Design In 1930s European Cinema Amsterdam University Press Film Culture In Transition

The Routledge Companion to Art Deco
 Global Cinematic Cities
 Representing Religion, Identity and Cultural Myths
 Architecture, Technology, and the Emergence of Cinematic Space
 Nordic Cinema in Transition
 International Adventures
 The German Cinema Book
 The Palgrave Handbook of Incarceration in Popular Culture
 Film, Architecture and Spatial Imagination
 Identity, Nationhood, Gender
 British National Cinema
 Transnational Cinema
 The 1930s Horror Film
 Transnational Cinema at the Borders
 German-speaking Emigrés and British Cinema, 1925-1950
 Film Culture in an Era of Ecological Transformation
 Digital Effects and Material Labor in Global Film Production
 Fashion, Architecture and Interior Design on Film
 Cinematic Style
 Transnational Communities and Alternative Modernities
 Road Films in a Global Era
 An Obscure History of Modern Art and Media
 Cinema and Inter-American Relations
 From Country Houses to Cosmic Heterotopias
 Set Design in 1930s European Cinema
 Transnational Screen Culture in Scandinavia
 Rethinking How Cities Plan, Transform, and Learn
 Transnational Architecture and Urbanism
 After Dracula
 The Film Reader
 The German Cinema Book
 Global Communication
 Artificial Darkness
 Mediating Regional Space and Identity in the Øresund Region
 Media Heterotopias
 Transnational Ecocinema
 Critical Trends in Transnational Cinema
 Urban Cinematics
 South and East Asian Cinemas Across Borders

Film Architecture And The Transnational Imagination Set Design In 1930s European Cinema Amsterdam University Press Film Culture In Transition

Downloaded from blog.gmercyyu.edu by guest

MCMAHON AMY

[The Routledge Companion to Art Deco](#) Bloomsbury Publishing

Cinema and Inter-American Relations studies the key role that commercial narrative films have played in the articulation of the political and cultural relationship between the United States and Latin America since the onset of the Good Neighbor policy (1933). Pérez Melgosa analyzes the evolution of inter-American narratives in films from across the continent, highlights the social effects of the technologies used to produce these works, and explores the connections of cinema to successive shifts in hemispheric policy. As a result, Cinema and Inter-American Relations reveals the existence of a continued cinematic conversation between Anglo and Latin America about a cluster of shared allegories representing the continent and its cultures. Pérez Melgosa contends that cinema has become a virtual contact zone of the Americas, mediating in a variety of hemispheric political debates about the articulation of Anglo, Latin American, and Latino identities. Cinema and Inter-American Relations brings sustained attention to ongoing calls for a transnational focus on the disciplines of film studies, American studies, and Latin American studies and engages with current

theories of the transmission of affect to delineate a new cartography of how to understand the Americas in relation to cinema.

[Global Cinematic Cities](#) Berghahn Books

Summary: "Film Architecture and the Transnational Imagination presents for the first time a comparative study of European film set design in the late 1920s and 1930s; based on a wealth of designers' drawings, film stills and archival documents, the book offers a new insight into the development and significance of trans-national artistic collaboration during this period. European cinema from the late 1920s to the late 1930s is famous for its attention to detail in terms of set design and visual effect. Focusing on developments in Britain, France, and Germany, Film Architecture and the Transnational Imagination: Set Design in 1930s European Cinema provides a comprehensive analysis of the practices, styles, and function of cinematic production design during this period, and its influence on subsequent filmmaking patterns."--Publisher description.

Representing Religion, Identity and Cultural Myths Routledge

Increasingly, as the production, distribution and audience of films cross national boundaries, film scholars have begun to think in terms of 'transnational' rather than national cinema. This book is positioned within the emerging field of transnational cinema, and offers a groundbreaking study of the relationship between transnational cinema and ideology. The book focuses in particular on the complex ways in which religion, identity and cultural myths interact in specific cinematic representations of ideology. Author Milja Radovic approaches the selected films as national, regional

products, and then moves on to comparative analysis and discussion of their transnational aspects. This book also addresses the question of whether transnationalism reinforces the nation or not; one of the possible answers to this question may be given through the exploration of the cinema of national states and its transnational aspects. Radovic illustrates the ways in which these issues, represented and framed by films, are transmitted beyond their nation-state borders and local ideologies in which they originated – and questions whether therefore one can have an understanding of transnational cinema as a platform for political dialogue.

Architecture, Technology, and the Emergence of Cinematic Space Amsterdam University Press

Summary: "Film Architecture and the Transnational Imagination presents for the first time a comparative study of European film set design in the late 1920s and 1930s; based on a wealth of designers' drawings, film stills and archival documents, the book offers a new insight into the development and significance of trans-national artistic collaboration during this period. European cinema from the late 1920s to the late 1930s is famous for its attention to detail in terms of set design and visual effect. Focusing on developments in Britain, France, and Germany, Film Architecture and the Transnational Imagination: Set Design in 1930s European Cinema provides a comprehensive analysis of the practices, styles, and function of cinematic production design during this period, and its influence on subsequent filmmaking patterns."--Publisher description.

[Nordic Cinema in Transition](#) Routledge

The Handbook of Incarceration in Popular Culture will be an essential reference point, providing international coverage and thematic richness. The chapters examine the real and imagined spaces of the prison and, perhaps more importantly, dwell in the uncertain space between them. The modern fixation with 'seeing inside' prison from the outside has prompted a proliferation of media visions of incarceration, from high-minded and worthy to voyeuristic and unrealistic. In this handbook, the editors bring together a huge breadth of disparate issues including women in prison, the view from 'inside', prisons as a source of entertainment, the real worlds of prison, and issues of race and gender. The handbook will inform students and lecturers of media, film, popular culture, gender, and cultural studies, as well as scholars of criminology and justice.

[International Adventures](#) Intellect Books

Film Architecture and the Transnational Imagination Set Design in 1930s European Cinema Amsterdam University Press

The German Cinema Book Taylor & Francis

This book explores a range of lesser-known documentaries and short films from the transnational Øresund region released in the period 2000–2009, focusing on how this Scandinavian region's urban and maritime spaces, iconic architecture, and peripheral communities across Malmö and Copenhagen have been imagined and critiqued through film. This is the first book to widen the critical gaze beyond popular representations to examine a significant body of peripheral films produced in and about the metropolitan Øresund region. Emerging at a time of spatial transformation and geopolitical change, these films weave alternative narratives that confront the official rhetoric of transnational regionalism. Offering the concept of regioscape as a way to investigate the intimate relationship between artistic representation, screen policy, space, and the region-building project, this book presents new readings of films by contemporary Swedish and Danish filmmakers such as Fredrik Gertten, Kolbjörn Guwallius, Daniel Dencik, and Max Kestner.

[The Palgrave Handbook of Incarceration in Popular Culture](#) Columbia University Press

The Routledge Companion to World Cinema explores and examines a global range of films and filmmakers, their movements and audiences, comparing their cultural, technological and political dynamics, identifying the impulses that constantly reshape the form and function of the cinemas of the world. Each of the forty chapters provides a survey of a topic, explaining why the issue or area is important, and critically discussing the leading views in the area. Designed as a dynamic forum for forty-three world-leading scholars, this companion contains significant expertise and insight and is dedicated to challenging complacent views of hegemonic film cultures and replacing outmoded ideas about production, distribution and reception. It offers both a survey and an investigation into the condition and activity of contemporary filmmaking worldwide, often challenging long-standing categories and weighted—often politically motivated—value judgements, thereby grounding and aligning the reader in an activity of remapping which is designed to prompt rethinking.

Birkhäuser

How is the look of a film achieved? In Art Direction and Production Design, six outstanding scholars survey the careers of notable art directors, the influence of specific design styles, the key roles played by particular studios and films in shaping the field, the effect of technological changes on production design, and the shifts in industrial modes of organization. The craft's purpose is to produce an overall pictorial "vision" for films, and in 1924 a group of designers formed the Cinemagundi Club—their skills encompassed set design, painting, decoration, construction, and budgeting. A few years later, in recognition of their contributions to filmmaking, the first Academy Awards for art direction were given, a clear indication of just how essential the oversight of production design had become to the so-called majors. The original essays presented in Art Direction and Production Design trace the trajectory from Thomas Edison's primitive studio, the Black Maria, to the growth of the Hollywood "studio system," to the influence of sound, to a discussion of the "auteur theory," and to contemporary Hollywood in which computer-generated imagery has become common. By 2000, the Society of Motion Picture Art Directors became the Art Directors Guild, emphasizing the significance of the contributions of art direction and production design to filmmaking. Art Direction and Production Design is a volume in the Behind the Silver Screen series—other titles in the series include Acting, Animation, Cinematography, Directing, Editing and Special/Visual Effects, Producers, Screenwriting, and Sound.

[Film, Architecture and Spatial Imagination](#) Springer Nature

With films as diverse as Bhaji on the Beach, The Dam Busters, Trainspotting, The Draughtsman's Contract, Prick Up Your Ears, Ratcatcher, This Is England and Atonement, British cinema has produced wide-ranging notions of British culture, identity and nationhood. British National Cinema is a comprehensive introduction to the British film industry within an economic, political and social context. British National Cinema analyzes the politics of film and establishes the difficult context within which British producers and directors have worked. Sarah Street questions why British film-making, production and distribution have always been subject to government apathy and financial stringency. In a comparison of Britain and Hollywood, the author asks to what extent was there a 'star system' in Britain and what was its real historical and social function. An examination of genres

associated with British film, such as Ealing comedies, Hammer horror, 'heritage' films and hybrid forms, confirms the eclectic nature of British cinema. In a final evaluation of British film, she examines the existence of 'other cinemas': film-making which challenges the traditional concept of cinema and operates outside mainstream structures in order to deconstruct and replace classical styles and conventions. Illustrated with over thirty stills from classic British films, British National Cinema provides an accessible and comprehensive exploration of the fascinating development of British cinema.

[Identity, Nationhood, Gender](#) Routledge

This comprehensively revised, updated and significantly extended edition introduces German film history from its beginnings to the present day, covering key periods and movements including early and silent cinema, Weimar cinema, Nazi cinema, the New German Cinema, the Berlin School, the cinema of migration, and moving images in the digital era. Contributions by leading international scholars are grouped into sections that focus on genre; stars; authorship; film production, distribution and exhibition; theory and politics, including women's and queer cinema; and transnational connections. Spotlight articles within each section offer key case studies, including of individual films that illuminate larger histories (Heimat, Downfall, The Lives of Others, The Edge of Heaven and many more); stars from Ossi Oswalda and Hans Albers, to Hanna Schygulla and Nina Hoss; directors including F.W. Murnau, Walter Ruttmann, Wim Wenders and Helke Sander; and film theorists including Siegfried Kracauer and Béla Balázs. The volume provides a methodological template for the study of a national cinema in a transnational horizon.

[British National Cinema](#) Amsterdam University Press

The first scholarly work to address the globalization of film in the Nordic region, covering major films, directors, and trends in the region's five countries.

Transnational Cinema Berghahn Books

Cinema and audiovisual media are integral to the culture, economy and social experience of the contemporary global city. But how has the relationship between cinema and the urban environment evolved in the era of digital technology, new media and globalization? And what are the critical tools and concepts with which we can grasp this vital interconnection between space and screen, viewer and built environment? Engaging with a rapidly transforming urban world, the contributions to this collection rethink the 'cinematic city' at a global scale. By presenting a global constellation of screen cities within one volume, the book encourages juxtapositions and comparisons across the North and South to capture the global city and its dynamics of exchange, hybridity, and circulation. The contributions examine film and screen cultures in a range of locations spanning five continents: Antibes, Beijing, Buenos Aires, Busan, Cairo, Caracas, Copenhagen, Jakarta, Kolkata, Lagos, Los Angeles, Malmö, Manila, Mumbai, Nairobi, Paris, Seoul, Sète, and Shanghai. The chapters address topics that range across the contemporary film and media landscape, from popular cinema, art cinema, and film festivals to serial television, public screens, multimedia installations, and video art. Contributors: Chris Berry, Yomi Braester, Jinhee Choi, Pei-Sze Chow, Thomas Elsaesser, Malini Guha, Jonathan Haynes, Will Higbee, Igor Krstic, Christian B. Long, Joanna Page, Lawrence Webb.

The 1930s Horror Film Springer Nature

The legacy of migrs in the British film industry, from the late era of silent film to the immediate post-World War Two period, has been largely neglected in the scholarly literature. Destination London is the first book to redress this imbalance. Focusing on areas such as exile, genre, technological transfer, professional training and education, cross-cultural exchange and representation, it begins by mapping the reasons for this neglect before examining the contributions made by migr directors, actors, screenwriters, cinematographers, set designers, and composers to the British cinema. It goes on to assess the particular cultural and economic contexts of transnational industry collaborations in the 1920s, artistic cosmopolitanism in the 1930s, and anti-Nazi propaganda in the 1940s.

[Transnational Cinema at the Borders](#) Intellect Books

This comprehensively revised, updated and significantly extended edition introduces German film history from its beginnings to the present day, covering key periods and movements including early and silent cinema, Weimar cinema, Nazi cinema, the New German Cinema, the Berlin School, the cinema of migration, and moving images in the digital era. Contributions by leading international scholars are grouped into sections that focus on genre; stars; authorship; film production, distribution and exhibition; theory and politics, including women's and queer cinema; and transnational connections. Spotlight articles within each section offer key case studies, including of individual films that illuminate larger histories (Heimat, Downfall, The Lives of Others, The Edge of Heaven and many more); stars from Ossi Oswalda and Hans Albers, to Hanna Schygulla and Nina Hoss; directors including F.W. Murnau, Walter Ruttmann, Wim Wenders and Helke Sander; and film theorists including Siegfried Kracauer and Béla Balázs. The volume provides a methodological template for the study of a national cinema in a transnational horizon.

[German-speaking Emigrés and British Cinema, 1925-1950](#) Routledge

Covering everything from Hollywood films to Soviet cinema, London's queer spaces to spaceships, horror architecture and action scenes, Screen Interiors presents an array of innovative perspectives on film design. Essays address questions related to interiors and objects in film and television from the early 1900s up until the present day. Authors explore how interior film design can facilitate action and amplify tensions, how rooms are employed as structural devices and how designed spaces can contribute to the construction of identities. Case studies look at disjunctions between interior and exterior design and the inter-relationship of production design and narrative. With a lens on class, sexuality and identity across a range of films including Twilight of a Woman's Soul (1913), The Servant (1963), Caravaggio (1986), and Passengers (2016), and illustrated with film stills throughout, Screen Interiors showcases an array of methodological approaches for the study of film and design history.

[Film Culture in an Era of Ecological Transformation](#) University of Chicago Press

In Media Heterotopias Hye Jean Chung challenges the widespread tendency among audiences and critics to disregard the material conditions of digital film production. Drawing on interviews with directors, producers, special effects supervisors, and other film industry workers, Chung traces how the rhetorical and visual emphasis on seamlessness masks the social, political, and economic realities of global filmmaking and digital labor. In films such as Avatar (2009), Interstellar (2014), and The Host (2006)—which combine live action footage with CGI to create new hybrid environments—filmmaking techniques and "seamless" digital effects allow the globally dispersed labor involved to go unnoticed by audiences. Chung

adapts Foucault's notion of heterotopic spaces to foreground this labor and to theorize cinematic space as a textured, multilayered assemblage in which filmmaking occurs in transnational collaborations that depend upon the global movement of bodies, resources, images, and commodities. Acknowledging cinema's increasingly digitized and globalized workflow, Chung reconnects digitally constructed and composited imagery with the reality of production spaces and laboring bodies to highlight the political, social, ethical, and aesthetic stakes in recognizing the materiality of collaborative filmmaking.

Digital Effects and Material Labor in Global Film Production Film Architecture and the Transnational Imagination Set Design in 1930s European Cinema This edited volume focuses on South and East Asian cinema, exploring transnational connections between these film industries from the point of view of narratives, topics and themes, as well as in terms of co-productions. At a time of resurgent nationalisms and increasing fortifications of (actual and symbolic) borders, the chapters in this book explore cinematic work that challenge these boundaries and promote a reflection on the social, cultural, political and economic value of international exchanges and collaborations within the context of Asia. Indeed, notwithstanding the aforementioned tendency to implement border policing and the revival of nationalist sentiments, South and East Asian cinemas retain a strong transnational character, as not only genres and themes are borrowed and exchanged across borders, but also the popularity of the Indian, Chinese and Korean film industries extend well beyond their national borders – within Asia as well as in the West. The chapters in this book were originally published as a special issue of *Transnational Screens*.

Fashion, Architecture and Interior Design on Film Routledge

Related with Film Architecture And The Transnational Imagination Set Design In 1930s European Cinema Amsterdam University Press Film Culture In Transition:

- The St Martins Guide To Writing Pdf : [click here](#)

This ambitious study explores how important darkness--artificial darkness--was, as an actual technology, in producing not just photographs but visual novelties and experiments in cinema in the nineteenth century. The study plays out against a backdrop of urban history, where most scholars have focused on the growth of artificial light and the electrification of cities. Elcott's study challenges that approach. In considering zones of darkness, it ranges from the sites of production (darkrooms, studios) to those of reception (theaters/cinemas/arcades) that shaped modern media and perceptions. He argues that, in the nineteenth century, the avant-garde was often less interested in the filmed image than in everything surrounding it: the screen, the projected light, the darkness, the experience of disembodiment. He argues that darkness has a history separate from night, evil, or the color black, and has a specifically modern manifestation as a media technology. We are all aware of the "velvet light trap" in photography, but at the heart of this book are technologies of darkness crucial to cinema that were commonly known as "the black screen," but have, over time, faded from the storied discourse.

Cinematic Style Duke University Press

Scholarly interest in Art Deco has grown rapidly over the past fifty years, spanning different academic disciplines. This volume provides a guide to the current state of the field of Art Deco research by highlighting past accomplishments and promising new directions. Chapters are presented in five sections based on key concepts: migration, public culture, fashion, politics, and Art Deco's afterlife in heritage restoration and new media. The book provides a range of perspectives on and approaches to these issues, as well as to the concept of Art Deco itself. It highlights the slipperiness of Art Deco yet points to its potential to shed new light on the complexities of modernity.