Liberated Cinema The Yugoslav Experience

A Cultural History of the 1984 Winter Olympics

This work maps the rich, varied cinema of Eastern Europe, Russia and the former USSR. Over 200 entries cover a variety of topics spanning a century of endeavour and turbulent history from Czech animation to Soviet montage, from the silent cinemas dating back to World War I through to the varied responses to the conflicts in the former Yugoslavia. It includes entries on actors and actresses, film festivals, studios, genres, directors, film movements, critics, producers and technicians, taking the coverage up to the late 1990s. In addition to the historical material of key figures like Eisenstein and Wadja, the editors provide separate accounts of the trajectory of the cinemas of Eastern Europe and of Russia in the wake of the collapse of communism.

The Cultural Life of Capitalism in Yugoslavia

Drawing on visual materials (film, art, graffiti, street-art, public advertisement, memorials), the essays of this collection offer detailed views on the cultural and political dynamics that preceded and emerged in the wake of the Yugoslav conflicts of the 1990s.

Eastern Europe

Aleksandar Saša Petrovic (1929–1994) was one of the most significant filmmakers to come out of Socialist Yugoslavia. He was by far the most awarded director on a national level, winning three Golden Arenas at the Yugoslav Film Festival in Pula, as well as
receiving all the highest state awards. He was also acclaimed internationally, and the first Yugoslav director to win prizes at the Cannes Film Festival, in 1967, as well as Oscar nominations in 1967 and 1968. His film, I Even Met Happy Gypsies (1967), was seen by 200,000 people in Paris alone, and was extensively distributed worldwide. The author has defined four themes that have, particularly in Petrovic’s mature work, consistently provided a sharp and thorough commentary on political life and its contradictions. Petrovic regularly investigated: (a) interethnic relationships, and/or the position of ethnic minorities (b) the position of religion in society (or societies) (c) the relationships between political establishments and non-privileged (or marginal) groups in society (or societies) (d) the dogmatic nature of ideologies and/or religions. As Petrovic scrutinised these themes, he introduced a specific anti-dogmatic position of his own, which permeates his later films. This position became a significant element of his authorial signature – if one admits a continuing concern for notions of authorship.

Directory of World Cinema: East Europe

A post-communist condition has arisen from the fall of the Berlin Wall and later the Soviet Empire: this book looks at how this condition has manifested itself globally in the production of post-communist film. It argues post-communism is a shared experience on a geopolitical level, unlimited by national state borders, and examines post-communist cross-culturalism and global totalitarianism within film. The book examines different national cinemas and dissimilar cinematic modes - from Russian blockbuster cinema to Chinese independent cinema; from Serbian city films to revolutionary films of Mozambique - all formulated as within the postcommunist condition. It considers the postcommunist film in terms of transnational and World cinema. It covers a wide range of films from small and independent filmmaking to mainstream, popular cinema, and explains post-communist signifiers as manifested in visual culture both inside and outside former, and current, communist countries.

The Nonconformists

This book focuses on one of the most remarkable phenomena of World War II: the mass participation of women, including numerous female combatants, in the communist-led Yugoslav Partisan resistance. Drawing on an array of sources - archival documents of the Communist Party and Partisan army, wartime press, Partisan folklore, participant reminiscences, and Yugoslav literature and cinematography - this study explores the history and postwar memory of the phenomenon. More broadly, it is concerned with changes in gender norms caused by the war, revolution, and establishment of the communist regime that claimed to have abolished inequality between the sexes. The first archive-based study on the subject, Women and Yugoslav Partisans uncovers a complex gender system in which revolutionary egalitarianism and peasant tradition interwove in unexpected ways.

Cinema of Flames
Originally published in 1985, Liberated Cinema: The Yugoslav Experience received the first annual "Close-up" award from the Yugoslav Film Institute in 1986 for "outstanding scholarship and for promoting the values of Yugoslav film art internationally." This new edition has been revised and updated throughout. It has been expanded to complete the story of the new Yugoslav cinema of the 1980s and to address major film developments that have taken place in the former Yugoslavia’s five successor states. As in his analysis of past periods of Yugoslav cinema, Goulding situates the most recent developments within the context of film economics, state subsidies, and changing patterns of political control. Most significantly, however, he provides an insightful discussion of the ways in which critically important domestic feature films produced or co-produced from 1991 to 2001 reflect on recent brutal internecine warfare and other contemporary social, cultural, and political realities after the breakup of Yugoslavia.

**Liberated Cinema**

The collapse of communism in the Soviet Union and Eastern Europe was supposed to bring about the “end of history” with capitalism and liberal democracy achieving decisive victories. Europe would now integrate and reconcile with its past. However, the aftershocks of the financial crisis of 2008—the rise in right-wing populism, austerity politics, and mass migration—have shown that the ideological divisions which haunted Europe in the twentieth century still remain. It is within this context that Post-Communist Malaise revives discourses of political modernism and revisits debates from Marxism and seventies film theory. Analyzing work of Theo Angelopoulos, Vera Chytilová, Srdjan Dragojevic, Jean-Luc Godard, Miklós Jancsó, Emir Kusturica, Dušan Makavejev, Cristi Puiu, Jan Švankmajer, Andrei Tarkovsky, and Béla Tarr, the book focuses on how select cinemas from Eastern Europe and the Balkans critique the neoliberal integration of Europe whose failures fuel the rise of nationalism and right-wing politics. By politicizing art cinema from the regions, Post-Communist Malaise asks fundamental questions about film, aesthetics, and ideology. It argues for the utopian potential of the materiality of cinematic time to imagine a new political and cultural organization for Europe.

**Non-Aligned Psychiatry in the Cold War**

-- This book redefines American productions of the Western genre as an expression of a transnational ideology and culture of imperialism. Reviewers agree that this collection offers the most impressive sampling of the vast number of global Westerns produced from the silent era to the present day, compared to other publications in recent years on the Western. -- IUP is a leading publisher in areas of film and media studies related to this book including early and silent film, national cinemas, and Italian and French film. This fulfills a goal outlined in IUP's strategic plan to bring an international scope to the discipline. -- The audience is scholarly and the book is highly likely to be recommended as a library purchase. It will reach scholars and students studying the Western genre, critical film theory, and the cultural history of colonialism and imperialism.
Post-Communist Malaise

Part of the "Directory of World Cinema" series, this title includes contributions from some of the leading academics in the field. It features film recommendations from a range of genres for those interested in watching more cinema from these regions. It also features comprehensive filmography as an index. Given the prevalence of important new wave cinemas across Eastern Central Europe in the post-war, post-Stalinist era (Poland, Hungary, Czechoslovakia, and Yugoslavia), this new volume of the "Directory of World Cinema" series charts the trends of these national cinemas. In the decades since the 1970s, the continuing popularity of filmmakers from these countries (including Kieslowski, Bela Tarr, Istvan Szabo, Jiri Menzel), coupled with a recent international surge in the visibility of the cinemas of Serbia, Slovakia and Romania, means that these countries in East Central Europe are a central focus in the directory. Introductory essays of this title establish key players and explore important genres such as war, comedy, surrealism and art cinema while reviews and case studies analyze individual titles in considerable depth. For the film studies scholar, or for all those who love cinema and want to learn more, "Directory of World Cinema: East Europe" will be an essential companion.

Women and Yugoslav Partisans

The 1990s violence in the Former Yugoslavia, the worst in Europe since World War II, triggered the conversion of multi-ethnic, multi-religious, and cosmopolitan areas of idiosyncratic and independent socialism into regions of xenophobic nationalism, wars, and, afterwards, Western-style democracy and capitalism. Unified by their artistic response to these cataclysmic changes, post-Yugoslav literary works and films have much to offer the wider world. Crnkovic reveals select post-Yugoslav literary and cinema works as groundbreaking exploratory achievements of global relevance. She presents post-Yugoslav literature and film as art that makes us aware of previously unconsidered things that bring us wars, and those that constitute part of the tapestry of peace. She foregrounds the radical potential of art to change and enrich the global landscapes of concepts, sensitivities, and politics. As such her book is important not only for those interested in this region, but also for all those wanting to discover and engage with world literature and cinema, and willing to encounter the potential of great new art to illuminate and challenge the world we live in.

Jews, Nazis and the Cinema of Hungary

In the years since World War 2, Poland has developed one of Europe's most distinguished film cultures. This is a comprehensive study of Polish cinema from the end of the 19th century to the present.

Polish National Cinema
Socialist countries like Yugoslavia garnered legitimacy through appealing to social equality. Yet social stratification was characteristic of Yugoslav society and increased over the course of the state's existence. By the 1980s the country was divided on socio-economic as well as national lines. Through case studies from a range of social milieux, contributors to this volume seek to 'bring class back in' to Yugoslav historiography, exploring how theorisations of social class informed the politics and policies of social mobility and conversely, how societal or grassroots understandings of class have influenced politics and policy. Rather than focusing on regional differentiation between Yugoslav republics and provinces the emphasis is placed on social differentiation and discontent within particular communities. The contributing authors of these historical studies come from diverse disciplinary backgrounds, linking scholarship from the socialist era to contemporary research based on accessing newly available primary sources. Voices of a wide spectrum of informants are included in the volume; from factory workers and subsistence farmers to fictional television characters and pop-folk music superstars.

Media and Utopia

Eastern Europe addresses the emergence of uncertain pluralism in the region following the disintegration of the communist regimes in 1989. Taking a broad historical approach, the volume considers issues and challenges that have marked Eastern Europe from 1939 through World War II and the era of socialism, up to the present. Eight comprehensive country studies are augmented by detailed assessments of economic developments, security issues, religious currents, cultural policies, and gender relations in the region.

Literature and Film from East Europe's Forgotten "Second World"

First study of cinema, media and the Balkan wars; Wide-ranging view of politics and culture of the region; The break-up of Yugoslavia triggered a truly international filmmaking project. Underground, Ulysses' Gaze, Before the Rain, Pretty Village, Pretty Flame and Welcome to Sarajevo were amongst a host of films created as the conflicts in the region unravelled. These conflicts restored the Balkans as a centrepiece of Western imagery and the media (especially cinema) assumed a leading but ambiguous role in defining it for global consumption through a narrow range of selectively defined images. Simultaneously, a lot of the high-quality cinematic and television work made in the region (much of it discussed in this book) remains relatively unknown. Cinema of Flames attempts to go deeper than the imagery and address some of the general concerns of the cross-cultural representation and self-representation of the Balkans: narrative strategies within the context of Balkan exclusion from the European cultural sphere, the cosmopolitan image of Sarajevo, diaspora, and the representations of villains, victims, women, and ethnic minorities, all considered in the general context of Balkan cinema. 'encyclopaedic in scope and brilliance, making excellent use of the scholarly literature whilst interweaving analysis of films and other mass media. The book will be a superb addition to the literatures on Bosnia and Yugoslavia. It will also serve as a standard
reference on Balkans film.' Robert Hayden (University of Pittsburgh)

A Companion to Eastern European Cinemas

Made in Yugoslavia

This promising addition to the growing literature on the history of late socialism charts the development of youth culture and politics in socialist Yugoslavia, focusing on the 1980s. Rather than examining the 1980s as a mere prelude to the violent collapse of the country in the 1990s, the book recovers the multiplicity of political visions and cultural developments that evolved at the time and that have been largely forgotten in subsequent discussion. The youth of this generation, the author convincingly argues, sought to rearticulate the Yugoslav socialist framework in order to reinvigorate it and 'democratise' it, rather than destroy it altogether.

The New European Cinema

A Companion to Eastern European Cinemas showcases twenty-five essays written by established and emerging film scholars that trace the history of Eastern European cinemas and offer an up-to-date assessment of post-socialist film cultures. Showcases critical historical work and up-to-date assessments of post-socialist film cultures. Features consideration of lesser known areas of study, such as Albanian and Baltic cinemas, popular genre films, cross-national distribution and aesthetics, animation and documentary. Places the cinemas of the region in a European and global context. Resists the Cold War classification of Eastern European cinemas as “other” art cinemas by reconnecting them with the main circulation of film studies. Includes discussion of such films as Taxidermia, El Perro Negro, 12:08 East of Bucharest Big Töll, and Breakfast on the Grass and explores the work of directors including Tamás Almási, Walerian Borowczyk, Roman Polanski, Jerzy Skolimowski, Andrzej Wajda, and Karel Vachek amongst many others.

World Cinema

In Mythopoetic Cinema, Kriss Ravetto-Biagioli explores how contemporary European filmmakers treat mythopoetics as a critical practice that questions the constant need to provide new identities, a new Europe, and with it a new European cinema after the fall of the Soviet Union. Mythopoetic cinema questions the perpetual branding of movements, ideas, and individuals. Examining the work of Jean-Luc Godard, Alexander Sokurov, Marina Abramović, and Theodoros Angelopoulos, Ravetto-Biagioli argues that these disparate artists provide a critical reflection on what constitutes Europe in the age of neoliberalism. Their films reflect not only the violence of recent years but also help question dominant models of nation building that result in the general failure to respond ethically to rising ethnocentrism. In close readings of such films as Sokurov’s Russian
Ark (2002) and Godard's Notre Musique (2004), Ravetto-Biagioli demonstrates the ways in which these filmmakers engage and evaluate the recent reconceptualization of Europe's borders, mythic figures, and identity paradoxes. Her work not only analyzes how these filmmakers thematically treat the idea of Europe but also how their work questions the ability of the moving image to challenge conventional ways of understanding history.

**Belgrade**

The fruit of a landmark international collaboration, this book focuses on the final years of socialist Yugoslavia and on the beginning of the country's breakup. With chapters devoted to each of erstwhile Yugoslavia's six republics, the book also offers a unique blend of thematic essays on political, cultural, economic, environmental, religious, and foreign policy issues. Bringing together renowned scholars from the United States, Great Britain, Serbia, and Croatia, the book shows how disintegrative tendencies penetrated and affected all spheres of life in Yugoslavia. The resultant war has, therefore, been fought not only on military and diplomatic fronts, but also at the level of economics, through literature and film, and in the spheres of religion and gender relations.

**The last Yugoslav generation**

Between 1929 and 1942, Hungary's motion picture industry experienced meteoric growth. It leapt into Europe's top echelon, trailing only Nazi Germany and Italy in feature output. Yet by 1944, Hungary's cinema was in shambles, internal and external forces having destroyed its unification experiments and productive capacity. This original cultural and political history examines the birth, unexpected ascendance, and wartime collapse of Hungary's early sound cinema by placing it within a complex international nexus. Detailing the interplay of Hungarian cultural and political elites, Jewish film professionals and financiers, Nazi officials, and global film moguls, David Frey demonstrates how the transnational process of forging an industry designed to define a national culture proved particularly contentious and surprisingly contradictory in the heyday of racial nationalism and antisemitism.

**Post-Yugoslav Cinema**

Perched above the confluence of two great rivers, the Sava and Danube, Belgrade has been home to many civilizations: Celts, Romans, Byzantines, Bulgars, Magyars, Ottomans and Serbs. A Turkish fortress, the focus for a Serbian principality, an intellectual and artistic center, the city grew until it became capital of Yugoslavia. Now it is one of the largest cities in south-eastern Europe and capital of the Republic of Serbia. Despite many challenges, Belgrade has resisted assimilation and created a unique cultural identity out of its many contrasting sides, sometimes with surprising consequences.

**Social Inequalities and Discontent in Yugoslav Socialism**
A Dictionary of Film Studies

This interdisciplinary examination of present-day identities and histories of the former Yugoslavia explores relationships with the social, political, cultural and historical 'facts and fictions' that have marked the different parts of the region. It shows that while nationalism remains important other social dynamics also exert a strong influence.

Liberated cinema

Written by experts in the field, this dictionary covers all aspects of film studies, including terms, concepts, debates, and movements in film theory and criticism, national, international and transnational cinemas, film history, film movements and genres, film industry organizations and practices, and key technical terms and concepts in 500 detailed entries. Most entries also feature recommendations for further reading and a large number also have web links. The web links are listed and regularly updated on a companion website that complements the printed book. The dictionary is international in its approach, covering national cinemas, genres, and film movements from around the world such as the Nouvelle Vague, Latin American cinema, the Latsploitation film, Bollywood, Yiddish cinema, the spaghetti western, and World cinema. The most up-to-date dictionary of its kind available, this is a must-have for all students of film studies and ancillary subjects, as well as an informative read for cinephiles and for anyone with an interest in films and film criticism.

Postcommunist Film - Russia, Eastern Europe and World Culture

Originally published in 1985, Liberated Cinema: The Yugoslav Experience received the first annual "Close-up" award from the Yugoslav Film Institute in 1986 for "outstanding scholarship and for promoting the values of Yugoslav film art internationally." This new edition has been revised and updated throughout. It has been expanded to complete the story of the new Yugoslav cinema of the 1980s and to address major film developments that have taken place in the former Yugoslavia's five successor states. As in his analysis of past periods of Yugoslav cinema, Goulding situates the most recent developments within the context of film economics, state subsidies, and changing patterns of political control. Most significantly, however, he provides an insightful discussion of the ways in which critically important domestic feature films produced or co-produced from 1991 to 2001 reflect on recent brutal intercine warfare and other contemporary social, cultural, and political realities after the breakup of Yugoslavia.

European Cinema in the Twenty-First Century

Made in Yugoslavia: Studies in Popular Music serves as a comprehensive and thorough introduction to the history, sociology, and musicology of popular music in Yugoslavia and the post-Yugoslav region across the twentieth and twenty-first centuries. The book consists
of chapters by leading scholars and covers the major figures, styles, and social contexts of music in the region that for most of the past century was known as Yugoslavia. Exploring the role played by music in Yugoslav art, culture, social movements, and discourses of statehood, this book offers a gateway into scholarly explanation of a key region in Eastern Europe. An introduction provides an overview and background on popular music in Yugoslavia, followed by chapters in four thematic sections: Zabavna-Pop; Rock, Punk, and New Wave; Narodna (Folk) and Neofolk Music; and the Politics of Popular Music Under Socialism.

Narrating the City

Rosalind Galt offers innovative readings of some of the most popular and influential European films of the 1990s, including Emir Kusturica's 'Underground', Lars Von Trier's 'Zentropa', and Giuseppe Tornatore's 'Cinema Paradiso'.

A Portrait of the Artist as a Political Dissident

The ubiquitous Partisan narrative in Yugoslavia served well as founding myth of its newly united people. Its retrospective deconstruction has absorbed most of the academic attention for the Yugoslav Partisans since the break-up. This edition in contrast looks into the (hybrid) nature of partisanship itself as it appears in film, art, and literature. It explores the Partisans in Yugoslavia in Partisan novels, films, and songs, analyzes the - still ongoing - transformation process of the Partisan narrative, and reviews its transitions into popular (visual) culture.

The BFI Companion to Eastern European and Russian Cinema

Nick Miller argues in this provocative study that to comprehend Yugoslavia's collapse, we must examine the development and nature of Serbian nationalism, and the typical approaches will not suffice. Serbia's national movement of the 1980s and 1990s, Miller suggests, was not the product of an ancient, immutable, and aggressive Serbian national identity; nor was it an artificial creation of powerful political actors looking to capitalize on its mobilizing power. In examining the work of three influential Serbian intellectuals, Miller argues that cultural processes are too often ignored in favor of political ones; that Serbian intellectuals did work within a historical context, but that they were not slaves to the past; that Serbian history is not a continuous reiteration of static themes. His subjects are Dobrica Cosic (a novelist), Mica Popovic (a painter) and Borislav Mihajlovic Mihiz (a literary critic). These three men were part of a circle of friends who began the postwar with (mostly!) open minds about the promise of the new communist order and who wound up by 1974 as inveterate opponents of the regime and nationalists. Together, the work of these men indicates that nationalism was more than a tool for cynical and needy politicians, and less an ancient bequest than an unsurprising response to real conditions in Tito's Yugoslavia. Book jacket.
Post-Yugoslav Literature and Film

First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

Beyond Yugoslavia

This book examines the 1984 Sarajevo Winter Olympic Games. It tells the story of the extensive infrastructural transformation of the city and its changing global image in relation to hosting of the Games. Reviewing different cultural representations of Sarajevo in the period from the 1960s to the 1980s, the book explores how the promotion of the city as a future global tourist centre resulted in an increased awareness among its populace of the city’s cultural particularities. The analysis reveals how the process of modernisation relating to hosting of the Olympics provided an opportunity to re-imagine the city as a particularly environmentally progressive city. Placed within the field of studies of late socialism, the book offers important insights into Yugoslav society during the period, including those relating to the country’s unique geopolitical position and its nationalities policies.

Liberated Cinema

The COURAGE Handbook ushers its reader into the world of the compellingly rich heritage of cultural opposition in Eastern Europe. It is intended primarily to further a subtle understanding of the complex and multifaceted nature of cultural opposition and its legacy from the perspective of the various collections held in public institutions or by private individuals across the region. Through its focus on material heritage, the handbook provides new perspectives on the history of dissent and cultural non-conformism in the former socialist countries of Central, Eastern, and Southeastern Europe. The volume is comprised of contributions by over 60 authors from a range of different academic and national backgrounds who share their insights into the topic. It offers focused discussions from comparative and transnational perspectives of the key themes and prevailing forms of opposition in the region, including non-conformist art, youth sub-cultures, intellectual dissent, religious groups, underground rock, avantgarde theater, exile, traditionalism, ethnic revivalism, censorship, and surveillance. The handbook provides its reader with a concise synthesis of the existing scholarship and suggests new avenues for further research.

Retracing Images

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.

Post-Yugoslavia

In recent decades, the insight that narration shapes our perception of reality has inspired and influenced the most innovative historical accounts. Focusing on new research, this volume explores the history of non-elite populations in cities from Caracas to Vienna, and Paris to Belgrade. Narration is central to the theme of each contribution, whether as a means of description, a methodological approach, or basic story telling. This book brings together research that both asks classical socio-historical questions and takes narration seriously, engaging with novels, films, local history accounts, petitions to municipal authorities, and interviews with alternative cinema activists.

Partisans in Yugoslavia

' The contributors supply skilful overviews of the major critical approaches' Sight and Sound May 1998 international coverage ranges from pre-1930s Europe to contemporary 'Bollywood' musicals first class range of contributors from North America, Europe, Australia and Asia many chapters specially commissioned emphasis throughout on critical concepts, methods and debates learning aids include chapter summaries, critiques of individual films and further reading This text is an ideal course companion for undergraduate students studying film, media studies, cultural studies and literary theory. It is especially relevant to 2nd and 3rd year students taking options in World cinema, European cinema, and the impact of changing technologies.

Mythopoetic Cinema

Czechoslovakia, Yugoslavia-no longer on the map. East Europe of the socialist period may seem like a historical oddity, apparently so different from everything before and after. Yet the masterpieces of literature and cinema from this largely forgotten "Second World," as well as by the authors formed in it and working in its aftermath, surprise and delight with their contemporary resonance. This book introduces and illuminates a number of these works. It explores how their aesthetic ingenuity discovers ways of engaging existential and universal predicaments, such as how one may survive in the world of victimizations, or imagine a good city, or broach the human boundaries to live
as a plant. Like true classics of world art, these novels, stories, and films—to rephrase Bohumil Hrabal—keep "telling us things about ourselves we don't know." In lively and jargon-free prose, Gordana P. Crnkovic builds on her rich teaching experience to create paths to these works and reveal how they changed lives.

East European Cinemas

Drawing primarily on selected filmic texts from former-Yugoslavia, the book examines key social and political events that triggered the Yugoslav wars in the 1990s. Yugoslav politics and society are set within the broader artistic and cinematic strategies that helped stabilise post-Yugoslav territories strategies that were part of the national desire of looking forward to a time of 'perpetual peace' and its subsequent cosmopolitan norms. It argues that filmic texts demonstrate the degree to which nationalism was at the heart of the violent disintegration of Yugoslavia. Yet, the concern of the argument is not simply to offer a filmic critique but to develop an alternative to nationalism; namely, a theoretical framework through which cosmopolitan humanism is at the forefront of addressing former Yugoslavia's political wounds.

The Handbook of COURAGE

Collective political projects have become ephemeral and are subject to radical forms of erasure through cooptation, division, redefinition or intimidation in present times. Media and Utopia responds to the resulting crisis of the social by investigating the links between mediation and political imagination. This volume addresses those utopian spaces historically constituted through media, and analyses the conditions that made them possible. Individual essays deal with non-Western histories of technopolitics through distinctive perspectives on how to conceive the relationship between social form, everyday life, and utopian possibility, and by examining a range of media formats and genres from print, sound, and film to new media. With contributions from major scholars in the field, this book will be of interest to researchers and scholars of media studies, culture studies, sociology, modern South Asian history, and politics.

Transnationalism and Imperialism

This book rethinks the study of European Cinema in a way that centres on students and their needs, in a comprehensive volume introducing undergraduates to the main discourses, directions and genres of twenty-first-century European film. Importantly, this collection is the first of its kind to apply a transversal approach to European Cinema, bringing together the East and the West, while providing a broad picture of key trends, aesthetics, genres, national identities, and transnational concerns. Lewis and Canning's collection effectively addresses some of the most pressing questions in contemporary European film, such as ecology, migration, industry, identity, disability, memory, auteurship, genre, small cinemas, and the national and international frameworks which underpin them. Combining accessible original research with a thorough grounding in
recent histories and contexts, each chapter includes key definitions, reflective group questions, and a summative case study. Overall, this book makes a strong contribution to our understanding of recent European Cinema, making it an invaluable resource for lecturers and students across a variety of film-centred modules.

**Transnational Cinema and Ideology**

This edited volume explores the cultural life of capitalism during socialist and post-socialist times within the geopolitical context of the former Yugoslavia. Through a variety of cutting edge essays at the intersections of critical cultural studies, material culture, visual culture, neo-Marxist theories and situated critiques of neoliberalism, the volume rethinks the relationship between capitalism and socialism. Rather than treating capitalism and socialism as mutually exclusive systems of political, social and economic order, the volume puts forth the idea that in the context of the former Yugoslavia, they are marked by a mutually intertwined existence not only on the economic level, but also on the level of cultural production and consumption. It argues that culture—although very often treated as secondary in the analyses of either socialism, capitalism or their relationship—has an important role in defining, negotiating, and resisting the social, political and economic values of both systems.

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