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NEW!

VOLUME 1

THE CONCISE CINEGRAPH

Encyclopedia of German-speaking Cinema

General Editor: **Hans-Michael Bock**, CineGraph Hamburg
Associate Editor: **Tim Bergfelder**, University of Southampton

"Imposing in its impeccable scholarship and impressive in its literate accessibility, this is a magisterial who's who of German cinema."
Oxford Times

"It's a godsend that they have brought out this wonderful document...Hardcore information of this sort is incredibly important for the film historian and film students and sometimes even the film-maker, and it is gaining in value as the practitioners of 20th-century cinema disappear."

Kevin Brownlow, film historian, author, and filmmaker

This comprehensive guide is an ideal reference work for film specialists and enthusiasts. First published in 1984 but continuously updated ever since, CineGraph is the most authoritative and comprehensive encyclopedia on German-speaking cinema in the German language. This condensed and substantially revised English-language edition makes this important resource available to students and researchers for the first time outside its German context.

Available; 562 pages
ISBN 978-1-57181-655-9 Hardback **\$150.00/£100.00**

FORTHCOMING!

VOLUME 10

BÉLA BALÁZS' EARLY FILM THEORY

Visible Man and The Spirit of Film

Béla Balázs
Translated by **Rodney Livingston**
Introduction by **Erica Carter**

Béla Balázs' two works, *Visible Man* (1924) and *The Spirit of Film* (1930), are published here for the first time in full English translation. The essays offer the reader an insight into the work of a film theorist whose German-language publications have been hitherto unavailable to the film studies audience in the English-speaking world. Balázs' detailed analyses of the close-up, the shot, and montage are illuminating both as still applicable models for film analysis, and as historical documents of his key contribution to critical debate on film in the "golden age" of the Weimar silents.

Béla Balázs was a Hungarian Jewish film theorist, author, screenwriter, and film director who was at the forefront of Hungarian literary life before being forced into exile for Communist activity after 1919.

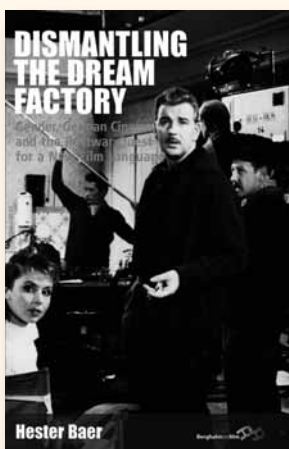
April 2010; 288 pages, 18 ills, bibliog., index
ISBN 978-1-84545-660-3 Hardback **\$95.00/£58.00**

SERIES

Film Europa

General Editors:
Hans-Michael Bock,
CineGraph Hamburg, **Tim Bergfelder**,
University of Southampton, and **Sabine Hake**,
University of Texas at Austin

German cinema is normally seen as a distinct form, but this new series emphasizes connections, influences, and exchanges of German cinema across national borders, as well as its links with other media and art forms.



NEW!

VOLUME 9

DISMANTLING THE DREAM FACTORY

Gender, German Cinema, and the Postwar Quest for a New Film Language

Hester Baer, University of Oklahoma

"...makes a significant and original contribution, is well researched as well as written, and would lend itself conveniently to the teaching of any of these films...[It] brings[s] to bear theories from Anglo-American film studies as well as German cultural studies and history. The result is a felicitous mixture of theory, cultural-historical context, and informed film readings."

Jaimey Fisher, University of California, Davis

The history of postwar German cinema has most often been told as a story of failure, a failure paradoxically epitomized by the remarkable popularity of film throughout the late 1940s and 1950s. Through the analysis of 10 representative films, Hester Baer reassesses this period, looking in particular at how the attempt to "dismantle the dream factory" of Nazi entertainment cinema resulted in a new cinematic language which developed as a result of the changing audience demographic.

Available; 336 pages, 22 ills, bibliog., index
ISBN 978-1-84545-605-4 Hardback **\$95.00/£58.00**

NEW!

VOLUME 8

WILLING SEDUCTION

The Blue Angel, Marlene Dietrich, and Mass Culture

Barbara Kosta, University of Arizona

Josef von Sternberg's 1930 film *The Blue Angel* (*Der blaue Engel*) is among the best known films of the Weimar Republic (1919-1933). A significant landmark as one of Germany's first major sound films, it is known primarily for launching Marlene Dietrich into Hollywood stardom and for initiating the mythic pairing of the Austrian-born American director von Sternberg with the star performer Dietrich. This fascinating cultural history of *The Blue Angel* provides a new interpretive framework with which to approach this classic Weimar film and suggests that discourses on mass and high culture are integral to the film's thematic and narrative structure.

Available; 208 pages, bibliog., index
ISBN 978-1-84545-572-9 Hardback **\$60.00/£40.00**

NEW IN PAPERBACK!

VOLUME 7

MICHAEL HANEKE'S CINEMA

The Ethic of the Image

Catherine Wheatley, University of Southampton

"Both her exacting discussions of the films themselves and the even-handed, pointed summations of the critical debate around them are impressive feats." **Sight & Sound**

"This is a bold, lucid, fiercely intelligent book, a vital addition to the study of contemporary cinema by one of the UK's brightest young film critics." **Screen**

"Wheatley has initiated an important conversation regarding Haneke and the ethics of spectatorship that will bring a good many others to the table."

New Review of Film and Television Studies

"This is an essential book – the real first step in an understanding and an elucidation of Haneke's oeuvre."

Ben McCann, University of Adelaide

"Wheatley's compelling philosophical contextualization of the intrinsic rupture of filmic and spectatorial practice in Haneke's oeuvre provides a fresh and very rich platform for cinema and cultural studies."

Robert von Dassanowsky, University of Colorado at Colorado Springs

Available, 232 pages, 7 ills, bibliog., index

ISBN 978-1-84545-722-8 Paperback **\$27.95/£16.50**

ISBN 978-1-84545-557-6 Hardback **\$75.00/£44.00** [2009]

VOLUME 6

DESTINATION LONDON

German-Speaking Emigrés and British Cinema, 1925–1950

Edited by **Tim Bergfelder**, University of Southampton, and **Christian Cargnelli**, editor of *Gustav Machaty*

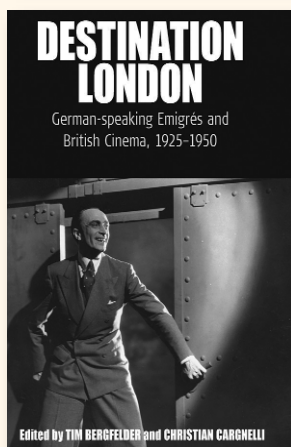
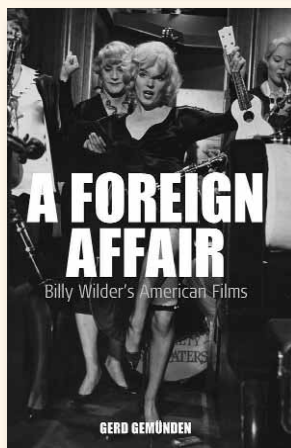
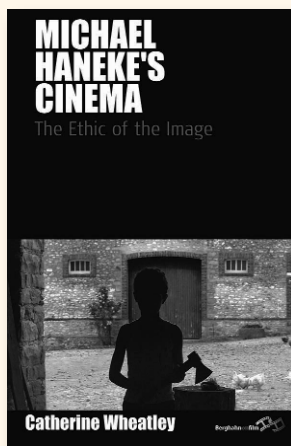
"This anthology addresses a subject which has long needed careful documentation and is one which Bergfelder and Cargnelli...are probably uniquely equipped to deal with. This is a book which genuinely fills a gap (is there any other legitimate reason for a book's existence?) and in doing so is eminently readable as well as scholarly...there is more work to be done in this field of enquiry but this anthology ensures that the project is well under way."

Journal of British Cinema and Television

The legacy of émigrés 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 émigré directors, actors, screenwriters, cinematographers, set designers, and composers to the British cinema.

Available; 272 pages, bibliog., index

ISBN 978-1-84545-532-3 Hardback **\$90.00/£45.00**



VOLUME 5

A FOREIGN AFFAIR

Billy Wilder's American Films

Gerd Gemünden, Dartmouth College

"Billy Wilder is hard to trump, because everything one writes about him is only half as entertaining as his great sense of humor. Gerd Gemünden, however, achieves a small miracle: his *A Foreign Affair* is a highly readable yet serious critical study that reveals Wilder, the alleged cynic, as the moralist he really was." **Volker Schlöndorff**

With six Academy Awards, four entries on the American Film Institute's list of 100 greatest American movies, and more titles on the National Historic Register of classic films deemed worthy of preservation than any other director, Billy Wilder counts as one of the most accomplished filmmakers ever to work in Hollywood. Still, how American is Billy Wilder, the Jewish émigré from Central Europe? This book analyzes this complex issue, unpacking underlying contradictions where previous commentators routinely smoothed them out.

Available; 256 pages, 36 ills, chronology, filmography, bibliog., index

ISBN 978-1-84545-419-7 Paperback **\$27.95/£15.00**

ISBN 978-1-84545-418-0 Hardback **\$85.00/£42.50** [2008]

VOLUME 4

FRAMING THE FIFTIES

Cinema in a Divided Germany

Edited by **John Davidson**, Ohio State University, and **Sabine Hake**, University of Texas

"This very attractive collection invites the reader to study the larger project of German cinematic postwar reconstruction and identity formation with a number of excellent essays...all 14 contributions are well-researched and well-written investigations...Undoubtedly, *Framing the Fifties* will trigger further and much-needed research to reintroduce complexity into a field of study that has long suffered from discursive impoverishment. Davidson and Hake have put together a fine volume that will find its grateful readers."

Journal of Contemporary History

Moving beyond the contempt for "Papa's Kino" and the nostalgia for the 'fifties found in much of the existing literature, this anthology explores new uncharted territories, traces hidden connections, discovers unknown treasures, and challenges conventional interpretations. Informed by cultural studies, gender studies, and the study of popular cinema, this anthology offers a more complete account by focusing on popular genres, famous stars, and dominant practices, by taking into account the complicated relationships between East vs. West German, German vs. European, and European vs. American cinemas; and by paying close attention to the economic and political conditions of film production and reception during this little-known period of German film history.

Available; 240 pages, bibliography, filmography, index

ISBN 978-1-84545-536-1 Paperback **\$27.95/£15.00**

ISBN 978-1-84545-204-9 Hardback **\$80.00/£47.00** [2007]

VOLUME 3

BETWEEN TWO WORLDS

The Jewish Presence in German and Austrian Film, 1910–1933

S. S. Prawer, Queen's College, Oxford, the British Academy, and the German Academy of Language and Literature

"Prawer's impressively comprehensive book aims to show 'some of the ways in which Jews participated in the manifold work needed to create a film...providing an excellent overview of popular genres of this period.' Shofar

"Prawer makes a persuasive case that the corpus of Jewish characters, Jewish themes, Jewish motifs, and Jewish professionals in German film did constitute something unique." Austrian History Yearbook

"Prawer's study is a pleasure to read...film historians will find indispensable." MLA

"...scholars and graduate students in [this] field would do well to familiarize themselves with Prawer's impressive study." German Studies Review

Available, 240 pages, bibliog., index
ISBN 978-1-84545-303-9 Paperback **\$27.95/£16.50**
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VOLUME 2

INTERNATIONAL ADVENTURES

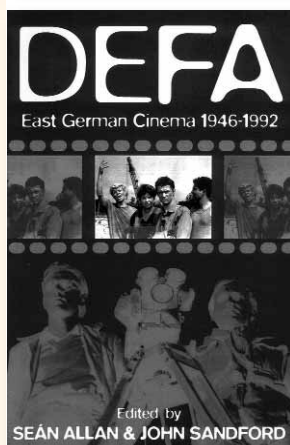
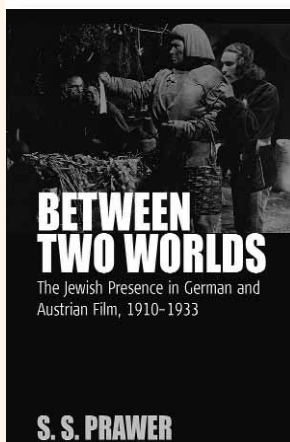
German Popular Cinema and European Co-Productions in the 1960s

Tim Bergfelder, Queen's College, Oxford

"Drawing a picture of the German cinema of the 1960s as a blatantly commercial and truly internationally minded culture industry, Bergfelder's elegantly written and convincingly argued book not only provides an overdue counterweight to the conventionally narrow focus on the Young or 'New German Cinema' as one of the best-known pedigrees of European art cinema to emerge in the 1960s...a book that cannot be praised enough for opening up entirely new horizons in the study of German and European cinema." Historical Journal of Film, Radio and Television

Available; 288 pages, 15 ills, bibliog., index
ISBN 978-1-57181-539-2 Paperback **\$25.00/£14.95**
ISBN 978-1-57181-538-5 Hardback **\$80.00/£47.00**

FILM AND MEDIA STUDIES



FORTHCOMING!
NEW AUSTRIAN FILM

Edited by **Robert von Dassanowsky**, University of Colorado, and **Oliver C. Speck**, Virginia Commonwealth University

From its scattered beginnings in the late 1970s the Austrian new wave has developed into a cinema with broad international recognition. Out of a film culture originally starved of funds have emerged rich and eclectic works by filmmakers that are now achieving the international recognition that they deserve: Barbara Albert, Michael Haneke and Ulrich Seidl, to give three examples.

This comprehensive critical anthology, by leading scholars of Austrian film, is intended to introduce and make accessible this much under-represented phenomenon. Although the book covers the full development of the new cinema it focuses on the period that has brought it international recognition: 1998 to the present. *New Austrian Film* is the only book currently available on this topic and will be an essential reference work for academics, students and filmmakers interested in modern Austrian film.

November 2010, 496 pages, bibliog., index
ISBN 978-1-84545-700-6 Hardback **\$140.00/£82.00**

DEFA

East German Cinema, 1946–1992

Edited by **Seán Allan**, University of Warwick, and **John Sandford**, University of Reading

"...the lucid style of all contributions...makes this volume an accessible read to students...this volume has also the bonus of offering an excellent appendix on sources for future research...this collection of essays illustrates precisely why the quality of DEFA film-making should not be confined to the archives of history." Journal of European Areas Studies

"A useful appendix provides research sources. Written in clear prose, these essays should interest undergraduates and generalists as well as scholars and faculty." Humanities

Available; 336 pages, ills, bibliog., index
ISBN 978-1-57181-753-2 Paperback **\$24.95/£17.00**
ISBN 978-1-57181-943-7 Hardback **\$69.95/£47.00** [1999]

POLISH NATIONAL CINEMA

Marek Haltof, Northern Michigan University

"What makes Haltof's book so wonderful is that, like a great filmmaker, he uses his subject to craft a much deeper and complex story of the Polish people and their search for a national identity...With clarity and fluidity he makes Poland come alive...To most of us the Polish national cinema was lost. Thanks to Mr. Haltof it has been found" Film and History

"...an informed and concise yet exhaustive account of Polish cinema." Slavic Review

Available; 318 pages, 49 photos, filmography, bibliog., index
ISBN 978-1-57181-275-9 Paperback **\$24.95/£17.00**
ISBN 978-1-57181-276-6 Hardback **\$69.95/£50.00** [2002]

MASCULINITIES IN POLISH, CZECH AND SLOVAK CINEMA

Black Peters and Men of Marble

Ewa Mazierska, University of Central Lancashire

Gender, especially masculinity, is a perspective rarely applied in discourses on cinema of Eastern/Central Europe. *Masculinities in Polish, Czech and Slovak Cinema* exposes an English-speaking audience to a large proportion of this region's cinema that previously remained unknown, focusing on the relationship between representation of masculinity and nationality in the films of two and later three countries: Poland, Czechoslovakia/the Czech Republic and Slovakia. The objective of the book is to discuss the main types of men populating Polish, Czech and Slovak films: that of soldier, father, heterosexual and homosexual lover, against a rich political, social and cultural background. Czech, Slovak and Polish cinema appear to provide excellent material for comparison as they were produced in neighbouring countries which for over forty years endured a similar political system – state socialism.

Available; 304 pages, 31 ills, bibliog., index
ISBN 978-1-84545-540-8 Hardback **\$90.00/£45.00**

WOMEN IN POLISH CINEMA

Ewa Mazierska, University of Central Lancashire, and Elzbieta Ostrowska, University of Alberta

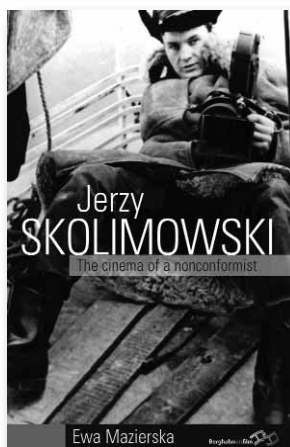
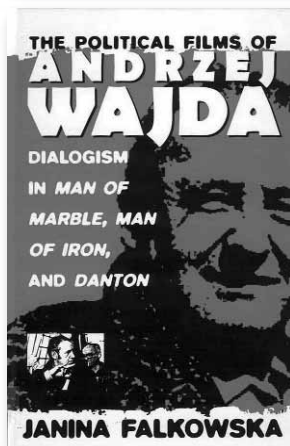
"...an important contribution to film studies not only in Poland, but in Eastern and Central Europe in general. The authors demonstrate that women are both revered and despised in Polish culture, a phenomenon Mazierska and Ostrowska attribute to the persistence of overt patriarchy in both social relations and culture. This system of thought, they aver, has 'shaped and policed the lives of Polish women' for generations."

Historical Journal of Film, Radio, and Television

"Combining freshness of focus with close, penetrating analysis, Women in Polish Cinema is a contribution to East European film studies at once innovative and exemplary."

Kinema

Available; 256 pages, 36 ills, index
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ISBN 978-1-57181-947-5 Hardback **\$75.00/£45.00** [2006]



ANDRZEJ WAJDA

History, Politics, and Nostalgia in Polish Cinema

Janina Falkowska, University of Western Ontario

The work of Andrzej Wajda, one of the world's most important filmmakers, shows remarkable cohesion in spite of the wide ranging scope of his films, as this study of his complete output of feature films shows. Not only do his films address crucial historical, social and political issues; the complexity of his work is reinforced by the incorporation of the elements of major film and art movements. It is the reworking of all these different elements by Wajda, as the author shows, which give his films their unique visual and aural qualities.

Available; 352 pages, bibliog., index
ISBN 978-1-84545-508-8 Paperback **\$34.95/£19.95**
ISBN 978-1-84545-225-4 Hardback **\$85.00/£50.00** [2006]

THE POLITICAL FILMS OF ANDRZEJ WAJDA
Dialogism in Man of Marble, Man of Iron, and Danton

Janina Falkowska, University of Western Ontario

Andrzej Wajda is considered one of Poland's – many would say the world's – greatest film directors. His films deal with historical and political issues concerning Polish character and the nature of political power...Applying Bakhtin's concept of dialogism, the author shows how a creative interaction between the image on the screen and the viewer is established through Wajda's films. At the same time, she offers a detailed analysis of the historical events leading up to the collapse of the Socialist system in Poland.

Available; 256 pages, bibliog., index
ISBN 978-1-57181-005-2 Hardback **\$55.00/£35.00**

NEW!
JERZY SKOLIMOWSKI
The Cinema of a Nonconformist

Ewa Mazierska, University of Central Lancashire

"This very well researched and written book offers a wealth of facts about the films themselves, about Skolimowski's life and about the difficult circumstances of his emigration...The author is frank in her evaluations of the films and offers a highly critical in-depth analysis of them. I highly recommend this book to scholars and students of Polish film."

Janina Falkowska, The University of Western Ontario

Jerzy Skolimowski is one of the most original Polish directors and one of only a handful who has gained genuine recognition abroad. This is the first monograph, written in English, to be devoted to his cinema. It covers Skolimowski's career from his early successes in Poland, such as *Identification Marks: None* and *Barrier*, through his émigré films, *Deep End*, *Moonlighting* and *The Lightship*, to his return to Poland where, in 2008, he made the internationally acclaimed *Four Nights with Anna*.

Available; 272 pages, 29 ills, bibliog., index
ISBN 978-1-84545-677-1 Hardback **\$90.00/£55.00**

FORTHCOMING!
JE T'AIME...MOI NON PLUS

Franco-British Cinematic Relations

Edited by **Lucy Mazdon** and **Catherine Wheatley**, University of Southampton

"The running filmography that is established across the volume will be a great resource to film scholars and students, and the range of methodological approaches deployed is genuinely inspiring in terms of its diversity, application and results."

Dr. Sue Harris, Queen Mary University of London

"[T]here is much here to inform the specialist and please the aficionado. This is a welcome addition to the fields of reception studies, French and British film history and culture, and transnational film studies."

Professor Elizabeth Ezra, University of Stirling

A series of limiting definitions have tended to delineate the Franco-British cinematic relationship. As this collection of essays reveals, there is much more to it than simple oppositions between British critical esteem for the films of France and French dismissal of "le cinéma British," or the success of Ken Loach et al. at the French box office and the relative dearth of French movies on British screens. In fact, there has long been a rich and productive dialogue between these two cultures in which both their clear differences and their shared concerns have played a vital role. This book provides an overview of the history of these relations from the early days of sound cinema to the present day.

October 2010, 320 pages, 25 ills, bibliog., index
ISBN 978-1-84545-749-5 Hardback **\$95.00/£55.00**

NEW IN PAPERBACK!
THE NEW FACE OF POLITICAL CINEMA
Commitment in French Film since 1995

Martin O'Shaughnessy, Nottingham Trent University

"O'Shaughnessy not only presents a very good description of contemporary French films with social agendas and their narrative strategies, but may also bring challenging debates about the real impact of cinema in the creation of a much needed new politics."

The French

Review

"This volume is a major statement on contemporary politically committed cinema."

H-France Reviews

"O'Shaughnessy has written a powerful and eloquent polemic for retaining a class analysis of film. Theoretically sophisticated, the book also provides a model of what form that analysis might take, directing us to the signs of resistance which criticism can make politically meaningful."

Cineaste

"...a persuasive survey of politics in current French cinema."

Choice

Available; 204 pages, bibliog., index
ISBN 978-1-84545-673-3 Paperback **\$26.50/£17.50**
ISBN 978-1-84545-322-0 Hardback **\$80.00/£40.00** [2007]

POSTMODERNISM IN THE CINEMA

Edited by **Cristina Degli-Esposti**, Kent State University

"these essays...provide interesting reading strategies and different systems of interpretations that may help us with the difficult task of being post-modern." **Film and Theory**

Available; 272 pages, ills, index
ISBN 978-1-57181-106-6 Paperback **\$22.50/£17.00**
ISBN 978-1-57181-105-9 Hardback **\$69.95/£47.00** [1998]

SCREENING NOSTALGIA
Populuxe Props and Technicolor Aesthetics in Contemporary American Film

Christine Sprengler, University of Western Ontario

"In this fascinating in-depth study of the impact of nostalgia on contemporary American cinema, Christine Sprengler unpicks the history of the concept and explores its significance in theory and practice. She offers a lucid analysis of the development of nostalgia in American society and culture, navigating a path through the key debates and aligning herself with recent attempts to recuperate its critical potential. This journey opens up the myriad permutations of nostalgia across visual and material culture and their interface with cinema, with the 1950s emerging as a privileged moment. Four case studies (Sin City, Far From Heaven, The Aviator and The Good German) analyse the ways in which aspects of visual design such as props, costume and colour contribute to the nostalgic aesthetic, allowing for both critical distance and emotion. Written with verve, style and impressive attention to detail, Screening Nostalgia is an invaluable addition to existing scholarship"

Pam Cook, Professor Emerita in Film, University of Southampton

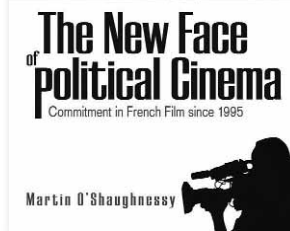
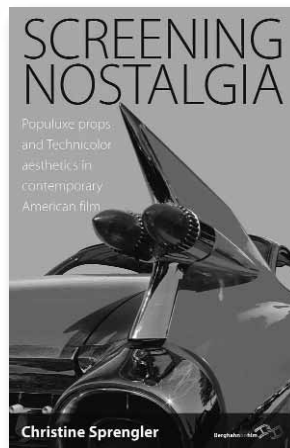
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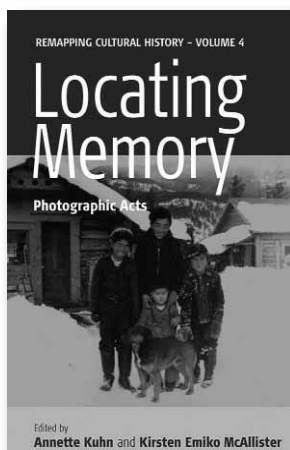
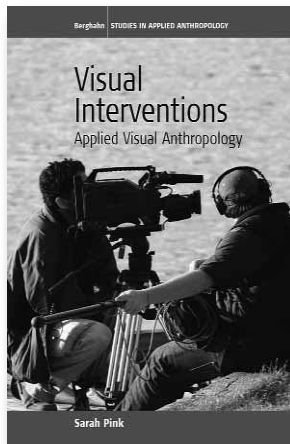
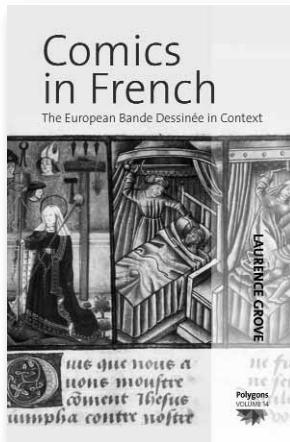
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New Media, Refugees and Participation

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How can museums move beyond simply raising awareness and establish a dialogue both within and across communities and cultural boundaries? By examining the ways in which museums can involve refugees and asylum seekers *Museums, New Media and Refugees* explores this key question. Leading artists, curators, and academics come together to outline different levels of participation by audiences and communities and explore a range of topics from video games to role-play and theatre; and from photography to participatory video and digital storytelling. Case studies are used throughout to highlight the various ways that different participatory approaches can be used successfully.

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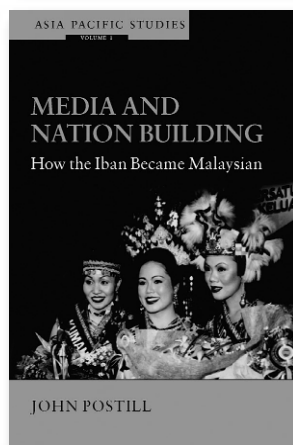
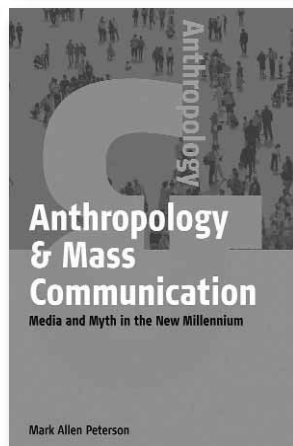
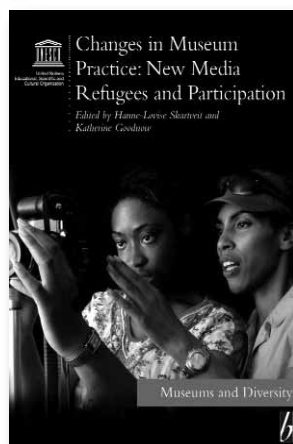
MUSEUMS, THE MEDIA AND REFUGEES

Stories of Crisis, Control and Compassion

Katherine Goodnow, University of Bergen, **Jack Lohman**, Director of the Museum of London, Professor at the Bergen National Academy of the Arts, Chairman of ICOM UK and **Philip Marfleet**, University of East London

Across countries and time, asylum-seekers and refugees have been represented in a variety of ways. In some representations they appear negatively, as dangers threatening to 'over-run' a country or a region with 'floods' of incompatible strangers. In others, the same people are portrayed positively, with compassion, and pictured as desperately in need of assistance. How these competing perceptions are received has significant consequences for determining public policy, human rights, international agreements, and the realization of cultural diversity, and so it is imperative to understand how these images are perpetuated. To this end, this volume reflects on museum practice and the contexts, stories, and images of asylum seekers and refugees prevalent in our mass media.

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Eric W. Rothenbuhler, Texas A&M University

This book draws on the work of practice theorists such as Wittgenstein, Foucault, Bourdieu, Barth, and Shatzki and rethinks the study of media from the perspective of practice theory. Drawing on ethnographic case studies from places such as Zambia, India, Hong Kong, the United States, Britain, Norway and Denmark, the contributors address a number of important themes: media as practice; the interlinkage between media, culture and practice; the contextual study of media practices; and new practices of digital production.

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