

History Of Film Syllabus Ohad Landesman

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Claiming the Real - Brian Winston 1995-04

No Marketing Blurb

The Major Film Theories - J. Dudley Andrew 1976-04-15

Both a history of film theory and an introduction to the work of the most important writers in the field, Andrew's volume reveals the bases of thought of such major theorists as Munsterberg, Arnheim, Eisenstein, Balazs, Kracauer, Bazin, Mitry, and Metz.

Icons: The DC Comics and Wildstorm Art of Jim Lee - Jim Lee

2010-11-02

One of the most successful and popular artists to work in comics, Jim Lee is revered by fans worldwide thanks to his hyper-dynamic artwork and innovative character and costume design. Now, his work on Batman and Superman — not to mention his legion of WildStorm heroes including WildC.A.T.s, Divine Right and Deathblow — is celebrated in this beautiful hardback, which includes an exclusive interview with Jim Lee, a tour of his studio and hundreds of full-colour illustrations and pencils spanning his entire career! Plus an all-new cover by Lee and an exclusive, all-new eight-page comic strip, written by Paul Levitz (Legion of Super-Heroes) with art by Lee!

Collecting Visible Evidence - Jane Gaines 1999

In documentary studies, the old distinctions between fiction and nonfiction no longer apply, as contemporary film and video artists produce works that defy classification. Coming together to make sense of these developments, the contributors to this book effectively redefine documentary studies. They trace the documentary impulse in the early detective camera, in the reenactment of battle scenes from World War I, and in the telecast of the Nevada A-Bomb test in 1949. Other topics include experiments in virtual reality; the crisis of representation in anthropology; and video art and documentary work that challenges the asymmetry of the postcolonial Us/Them divide.

Eisenstein on Disney - Sergei Eisenstein 1986

Drawn from Life - Jonathan Murray 2018-11-14

Explores intrinsic connections between early modern intelligencers and metadrama in the plays of Shakespeare's contemporaries.

The Essay Film - Elizabeth Papazian 2016-11-08

With its increasing presence in a continuously evolving media environment, the essay film as a visual form raises new questions about the construction of the subject, its relationship to the world, and the aesthetic possibilities of cinema. In this volume, authors specializing in various national cinemas (Cuban, French, German, Israeli, Italian, Lebanese, Polish, Russian, American) and critical approaches (historical, aesthetic, postcolonial, feminist, philosophical) explore the essay film and its consequences for the theory of cinema while building on and challenging existing theories. Taking as a guiding principle the essay form's dialogic, fluid nature, the volume examines the potential of the essayistic to question, investigate, and reflect on all forms of cinema—fiction film, popular cinema, and documentary, video installation, and digital essay. A wide range of filmmakers are covered, from Dziga Vertov (*Man with a Movie Camera*, 1928), Chris Marker (*Description of a Struggle*, 1960), Nicolás Guillén Landrián (*Coffea Arábica*, 1968), Pier Paolo Pasolini (*Notes for an African Oresteia*, 1969), Chantal Akerman (*News from Home*, 1976) and Jean-Luc Godard (*Notre musique*, 2004) to Nanni Moretti (*Palombella Rossa*, 1989), Mohammed Soueid (*Civil War*, 2002), Claire Denis (*L'Intrus*, 2004) and Terrence Malick (*The Tree of Life*, 2011), among others. The volume argues that the essayistic in film—as process, as experience, as experiment—opens the road to key issues faced by the individual in relation to the collective, but can also lead to its own subversion, as a form of dialectical thought that gravitates towards crisis.

Pervasive Animation - Suzanne Buchan 2013-08-22

This new addition to the AFI Film Readers series brings together original

scholarship on animation in contemporary moving image culture, from classic experimental and independent shorts to digital animation and installation. The collection - that is also a philosophy of animation - foregrounds new critical perspectives on animation, connects them to historical and contemporary philosophical and theoretical contexts and production practice, and expands the existing canon. Throughout, contributors offer an interdisciplinary roadmap of new directions in film and animation studies, discussing animation in relationship to aesthetics, ideology, philosophy, historiography, visualization, genealogies, spectatorship, representation, technologies, and material culture.

Rhetoric and Representation in Nonfiction Film - Carl Plantinga

2015-06-21

Rhetoric and Representation in Nonfiction Film provides a clear and compelling introduction to the basic theoretical issues that ground any in-depth study of documentary film and video.

The Flaherty - Patricia R. Zimmermann 2017-05-15

This is the inspiring story of The Flaherty, one of the oldest continuously running nonprofit media arts institutions in the world, which has shaped the development of independent film, video, and emerging forms in the United States over the past 60 years. Combining the words of legendary independent filmmakers with a detailed history of The Flaherty, Patricia R. Zimmermann and Scott MacDonald showcase its history and legacy, amply demonstrating how the relationships created at the annual Flaherty seminar have been instrumental in transforming American media history. Moving through the decades, each chapter opens with a detailed history of the organization by Zimmermann, who traces the evolution of The Flaherty from a private gathering of filmmakers to a small annual convening, to today's ever-growing nexus of filmmakers, scholars, librarians, producers, funders, distributors, and others associated with international independent cinema. MacDonald expands each chapter by giving voice to the major figures in the evolution of independent media through transcriptions of key discussions galvanized by films shown at The Flaherty. The discussions feature Frances Flaherty, Robert Gardner, Fred Wiseman, Willard Van Dyke, Jim McBride, Michael Snow, Hollis Frampton, Erik Barnouw, Barbara Kopple, Ed Pincus, Trinh T. Minh-ha, Bruce Conner, Peter Watkins, Su Friedrich, Marlon Riggs, William Greaves, Ken Jacobs, Kazuo Hara, Mani Kaul, Craig Baldwin, Bahman Ghobadi, Eyal Sivan, and many others.

The Films of Terrence Malick - James Morrison 2003

Examines in-depth all of the films of notable director Terrence Malick and places them in their cultural and artistic context, creating a portrait of Malick as one of the key filmmakers of our time.

Drawn from Life - Murray Jonathan Murray 2018-11-14

Documentary cinema has always drawn from real life, but an increasing number of contemporary filmmakers are going further still, drawing onscreen images of reality through a range of animated filmmaking techniques. *Drawn from Life* is the first book to explore the field of animated documentaries from a diverse range of scholarly and practice-based perspectives, exploring and proposing answers to a range of questions that preoccupy twenty-first-century film artists and audiences alike: Why use animation to document? How do such images reflect and influence our understanding and experience of reality, whether public or private, psychological or political? From early cinema to present-day scientific research, military uses, digital art and gaming, this book casts new light on the capacity of the moving image to act as a record of the world around us, challenging the orthodox definitions of documentary cinema.

Orson Welles's Citizen Kane - Chancellors' Professor of English and Communication and Culture James Naremore 2004

'Citizen Kane' is a largely admired and significant film. This volume represents the essential writings on 'Kane'. It gives the reader a lively set of critical interpretations, together with the necessary production

information, historical background and technical understanding to comprehend the film's larger cultural significance.

Animated 'Worlds' - Suzanne Buchan 2007-02-20

What do we mean by the term "animation" when we are discussing film? Is it a technique? A style? A way of seeing or experiencing "a world" that has little relation to our own lived experience of "the world"? In *Animated Worlds*, contributors reveal the astonishing variety of "worlds" animation confronts us with. Essays range from close film analyses to phenomenological and cognitive approaches, spectatorship, performance, literary theory, and digital aesthetics. Authors include Vivian Sobchack, Richard Weihe, Thomas Lamarre, Paul Wells, and Karin Wehn.

F Is for Phony - Alexandra Juhasz 2006

Music as Image - Benjamin Nagari 2015-06-26

Through a theoretical and practical exploration of Jungian and post-Jungian concepts surrounding image, this book moves beyond the visual scope of imagery to consider the presence and expression of music and sound, as well as how the psyche encounters expanded images - archetypal, personal or cultural - on both conscious and unconscious levels. By closely examining music in film, Nagari considers music's complementary, enhancing, meaningful, and sometimes disruptive, contribution to expressive images. Chapters present a Jungian approach to music in film, highlighting how 'music-image' functions both independently and in conjunction with the visual image, and suggesting further directions in areas of research including music therapy and autism. Divided into three cumulative parts, Part I explores the Jungian psychological account of the music-image; Part II combines theory with practice in analysing how the auditory image works with the visual to create the 'film as a whole' experience; and Part III implements a specific understanding of three individual film cases of different genres, eras and styles as psychologically scrutinised 'case histories'. *Music as Image* will be of interest to academics and students in the fields of applied psychoanalysis and Jungian psychology, music, film and cultural studies. With implications for music therapy and other art-based therapies, it will also be relevant for practising psychotherapists.

Documentary Storytelling - Sheila Curran Bernard 2015-12-22

Documentary Storytelling has reached filmmakers and filmgoers worldwide with its unique focus on the key ingredient for success in the growing global documentary marketplace: storytelling. This practical guide reveals how today's top filmmakers bring the tools of narrative cinema to the world of nonfiction film and video without sacrificing the rigor and truthfulness that give documentaries their power. The book offers practical advice for producers, directors, editors, cinematographers, writers and others seeking to make ethical and effective films that merge the strengths of visual and aural media with the power of narrative storytelling. In this new, updated edition, Emmy Award-winning author Sheila Curran Bernard offers: New strategies for analyzing documentary work New conversations with filmmakers including Stanley Nelson (*The Black Panthers*), Kazuhiro Soda (*Mental*), Orlando von Einsiedel (*Virunga*), and Cara Mertes (*JustFilms*) Discussions previously held with Susan Kim (*Imaginary Witness*), Deborah Scranton (*The War Tapes*), Alex Gibney (*Taxi to the Dark Side*), and James Marsh (*Man on Wire*).

Blurred Boundaries - Bill Nichols 1994

Blurred Boundaries explores decisive moments when the traditional boundaries of fiction/nonfiction, truth and falsehood blur. Nichols argues that a history of social representation in film, television and video requires an understanding of the fate of both contemporary and older work. Traditionally, film history and cultural studies sought to place films in a historical context. Nichols proposes a new goal: to examine how specific works, old and new, promote or suppress a sense of historical consciousness. Examining work from Eisenstein's *Strike* to the Rodney King videotape, Nichols interrelates issues of formal structure, viewer response and historical consciousness. Simultaneously, *Blurred Boundaries* radically alters the interpretive frameworks offered by neo-formalism and psychoanalysis: Comprehension itself becomes a social act of transformative understanding rather than an abstract mental process while the use of psychoanalytic terms like desire, lack, or paranoia to make social points metaphorically yields to a vocabulary designed expressly for historical interpretation such as project, intentionality and the social imaginary. An important departure from prevailing trends in many fields, *Blurred Boundaries* offers new directions for the study of visual culture.

Cinéma&Cie. International Film Studies Journal - Aa. Vv.

2015-08-03T00:00:00+02:00

Over the last two decades, discoveries made in the field of cognitive neuroscience have begun to permeate humanities and social sciences. This special issue of *Cinéma & Cie* focuses on major conceptual and epistemological arguments arising from the dialogue between audiovisual studies and neurosciences. In the context of this intersection, Neurofilmology is an interdisciplinary research program that arises at the encounter between two models of viewer: the viewer-as-mind (deriving from a cognitive/analytical approach) and the viewer-as-body (typical of the phenomenological/continental approach). Accordingly, Neurofilmology focuses on the viewer-as-organism, by investigating with both empirical and speculative epistemological tools the subject of audiovisual experience, postulated as embodied, embedded, enacted, extended, emerging, affective, and relational.

Narratives of Dissent - Rachel S. Harris 2012-12-17

The year 1978 marked Israel's entry into Lebanon, which led to the long-term military occupation of non-sovereign territory and the long, costly war in Lebanon. In the years that followed, many Israelis found themselves alienated from the idea that their country used force only when there was no alternative, and Israeli society eventually underwent a dramatic change in attitude toward militarization and the infallibility of the IDF (Israel Defense Forces). In *Narratives of Dissent: War in Contemporary Israeli Arts and Culture* editors Rachel S. Harris and Ranen Omer-Sherman collect nineteen essays that examine the impact of this cultural shift on Israeli visual art, music, literature, poetry, film, theatre, public broadcasting, and commemoration practices after 1978. Divided into three thematic sections-Private and Public Spaces of Commemoration and Mourning, Poetry and Prose, and Cinema and Stage-this collection presents an exciting diversity of experiences, cultural interests, and disciplinary perspectives. From the earliest wartime writings of S. Yizhar to the global phenomenon of films such as *Beaufort*, *Waltz with Bashir*, and *Lebanon*, the Israeli artist's imaginative and critical engagement with war and occupation has been informed by the catalysts of mourning, pain, and loss, often accompanied by a biting sense of irony. This book highlights many of the aesthetic narratives that have wielded the most profound impact on Israeli culture in the present day. These works address both incremental and radical changes in individual and collective consciousness that have spread through Israeli culture in response to the persistent affliction of war. No other such volume exists in Hebrew or English. Students and teachers of Israeli studies will appreciate *Narratives of Dissent*.

Body-and Image-Space - Sigrid Weigel 2003-12-16

The last decade has seen a new wave of interest in philosophical and theoretical circles in the writings of Walter Benjamin. In *Body-and Image-Space* Sigrid Weigel, one of Germany's leading feminist theorists and a renowned commentator on the work of Walter Benjamin, argues that the reception of his work has so far overlooked a crucial aspect of his thought - his use of images. Weigel shows that it is precisely his practice of thinking in images that holds the key to understanding the full complexity, richness and topicality of Benjamin's theory.

Representing Perpetrators in Holocaust Literature and Film - Sue Vice 2015-03-31

The majority of books on Holocaust literature and film focus on its victims or survivors. Now available in paperback, the essays in this collection, written by established academics as well as newer voices, take the more unusual method of analyzing representations of the Holocaust perpetrators. In doing so, they explore what has until now held critics back from this topic, including moral and emotional distaste, the dangers of confusing understanding with exculpation, and the possibility of problematic identification. Acknowledging and moving beyond these concerns, the contributors instead develop a range of innovative approaches and conclusions, emphasizing the ethical and aesthetic challenges of representing evil and the ways in which these are negotiated by writers, filmmakers, and others. The ethics of such representation are explored by a series of case studies, analyzing, for instance, how the Nazis and Nazism are shown in: German museums; in fiction, such as Jonathan Littell's *The Kindly Ones* and Muriel Spark's *The Mandelbaum Gate*; in films, including *Downfall* and *Shoah*; in ghetto diaries; and in the paintings of Francis Bacon. [Subject: Holocaust Studies, Literary Criticism, Film Studies, Jewish Studies]

Software Studies - Matthew Fuller 2008

This collection of short expository, critical and speculative texts offers a field guide to the cultural, political, social and aesthetic impact of software. Experts from a range of disciplines each take a key topic in software and the understanding of software, such as algorithms and

logical structures.

Hitchcock's Films Revisited - Robin Wood 2002

When Hitchcock's Films was first published, it quickly became known as a new kind of book on film and as a necessary text in the growing body of Hitchcock criticism. This revised edition of Hitchcock's Films Revisited includes a substantial new preface in which Wood reveals his personal history as a critic -- including his coming out as a gay man, his views on his previous critical work, and how his writings, his love of film, and his personal life and have remained deeply intertwined through the years. This revised edition also includes a new chapter on Marnie.

The Classical Hollywood Cinema - David Bordwell 2003-09-02

'A dense, challenging and important book.' Philip French Observer 'At the very least, this blockbuster is probably the best single volume history of Hollywood we're likely to get for a very long time.' Paul Kerr City Limits 'Persuasively argued, the book is also packed with facts, figures and photographs.' Nigel Andrews Financial Times Acclaimed for their breakthrough approach, Bordwell, Staiger and Thompson analyze the basic conditions of American film-making as a historical institution and consider to what extent Hollywood film production constitutes a systematic enterprise, in both its style and its business operations. Despite differences of director, genre or studio, most Hollywood films operate within a set of shared assumptions about how a film should look and sound. Such assumptions are neither natural nor inevitable; but because classical-style films have been the type most widely seen, they have come to be accepted as the 'norm' of film-making and viewing. The authors show how these classical conventions were formulated and standardized, and how they responded to the arrival of sound, colour, widescreen ratios and stereophonic sound. They argue that each new technological development has served a function within an existing narrational system. The authors also examine how the Hollywood cinema standardized the film-making process itself. They describe how, over the course of its history, Hollywood developed distinct modes of production in a constant search for maximum efficiency, predictability and novelty. Set apart by its combination of theoretical analysis and empirical evidence, this book is the standard work on the classical Hollywood cinema style of film-making from the silent era to the 1960s. Now available in paperback, it is a 'must' for film students, lecturers and all those seriously interested in the development of the film industry.

Flash Flaherty - Scott MacDonald 2021-03-02

Flash Flaherty, the much-anticipated follow-up volume to *The Flaherty: Decades in the Cause of Independent Cinema*, offers a people's history of the world-renowned Robert Flaherty Film Seminar, an annual event where participants confront and reimagine the creative process surrounding multiple document/documentary forms and modes of the moving image. This collection, which includes a mosaic of personal recollections from attendees of the Flaherty Seminar over a span of more than 60 years, highlights many facets of the "Flaherty experience." The memories of the seminarians reveal how this independent film and media seminar has created a lively and sometimes cantankerous community within and beyond the institutionalized realm of American media culture. Editors Scott MacDonald and Patricia R. Zimmermann have curated a collective polyphonic account that moves freely between funny anecdotes, poetic impressions, critical considerations, poignant recollections, scholarly observations, and artistic insights. Together, the contributors to *Flash Flaherty* exemplify how the Flaherty Seminar propels shared insights, challenging debates, and actual change in the world of independent media.

Vocal Projections - Maria Pramaggiore 2018-10-18

Vocal Projections: Voices in Documentary examines a previously neglected topic in the field of documentary studies: the political, aesthetic, and affective functions that voices assume. On topics ranging from the celebrity voice over to ventriloquism, from rockumentary screams to feminist vocal politics, these essays demonstrate myriad ways in which voices make documentary meaning beyond their expository, evidentiary and authenticating functions. The international range of contributors offers an innovative approach to the issues relating to voices in documentary. While taking account of the existing paradigm in documentary studies pioneered by Bill Nichols, in which voice is equated with political rhetoric and subjective representation, the contributors move into new territory, addressing current and emerging research in voice, sound, music and posthumanist studies.

Cinematic Metaphor - Cornelia Müller 2018-10-08

Metaphors in audiovisual media receive increasing attention from film and communication studies as well as from linguistics and multimodal metaphor research. The specific media character of film, and thus of

cinematic metaphor, remains, however, largely ignored. Audiovisual images are all too frequently understood as iconic representations and material carriers of information. *Cinematic Metaphor* proposes an alternative: starting from film images as affective experience of movement-images, it replaces the cognitive idea of viewers as information-processing machines, and heals the break with rhetoric established by conceptual metaphor theory. Subscribing to a phenomenological concept of embodiment, a shared vantage point for metaphorical meaning-making in film-viewing and face-to-face interaction is developed. The book offers a critique of cognitive film and metaphor theories and a theory of cinematic metaphor as performative action of meaning-making, grounded in the dynamics of viewers' embodied experiences with a film. Fine-grained case studies ranging from Hollywood to German feature film and TV news, from tango lesson to electoral campaign commercial, illustrate the framework's application to media and multimodality analysis.

The Documentary Film Reader - Jonathan Kahana 2016-01-21

Bringing together an expansive range of writing by scholars, critics, historians, and filmmakers, *The Documentary Film Reader* presents an international perspective on the most significant developments and debates from several decades of critical writing about documentary. Each of the book's seven sections covers a distinct period in the history of documentary, collecting both contemporary and retrospective views of filmmaking in the era. And each section is prefaced by an introductory essay that explains its design and provides critical context. Painstakingly selected from the archives of more than a hundred years of cinema practice and theory, the essays, reviews, interviews, manifestos, and ephemera gathered in this volume suit the needs and interests of the beginning student, the advanced scholar, the casual reader, and the working documentarian.

The Hunchback of Notre Dame - Victor Hugo 2017-07-26

The Hunchback of Notre Dame By Victor Hugo, Isabel Florence Hapgood (Translated by)

Film History - Kristin Thompson 2003

This comprehensive survey not only acknowledges the contributions of Hollywood and films from other US sources, but broadens its scope to examine film-making internationally.

Errol Morris - Errol Morris 2010

Interviews with the creator of *The Thin Blue Line*; *Fast, Cheap, and Out of Control*; *The Fog of War*; and *Standard Operating Procedure*

The French New Wave - Michel Marie 2008-04-15

The French New Wave: An Artistic School is a lively introduction to this critical moment in film history by one of the world's leading scholars on the New Wave. Provides a concise account of the French New Wave by one of the world's leading film scholars. Outlines the essential traits of the New Wave and defines it as a school that changed international film history forever. Includes a chronology of major political and cultural events of the New Wave, black-and-white images, and an extensive bibliography.

Animated Documentary - Annabelle Honess Roe 2013-06-11

Animated Documentary, the first book to be published on this fascinating topic, considers how animation is used as a representational strategy in nonfiction film and television and explores the ways animation expands the range and depth of what documentary can show us about the world. On behalf of the Society for Animation Studies(SAS), the Chair of the Jury announced the book as the winner of the delayed 2015 SAS McLaren-Lambart Award with the following words: 'Animated Documentary is a vital addition to both animation scholarship and film studies scholarship more broadly, expertly achieving the tricky challenge of synthesising these two scholarly traditions to provide a compelling and brilliantly coherent account of the animated documentary form. At the heart of Roe's book is the conviction that animated documentary "has the capacity to represent temporally, geographically, and psychologically distal aspects of life beyond the reach of live action" (p. 22). As a representational strategy, Roe details how animated documentary can be seen to adopt techniques of "mimetic substitution, non-mimetic substitution and evocation" in response to the limitations of live action material (p. 26). *Animated Documentary* will without doubt become an essential resource for many years to come for anyone interested in the intersection of animation and documentary.'

Putting Rehearsals to the Test - Sabeth Buchmann 2016

What does it mean to publish today? Concepts of ownership, authorship, work,

Systems Intelligence - Discovering a Hidden Competence in Human Action and Organizational Life - 2004

A New History of Documentary Film - Betsy A. McLane 2013-03-28
A New History of Documentary Film, Second Edition offers a much-needed resource, considering the very rapid changes taking place within documentary media. Building upon the best-selling 2005 edition, Betsy McLane keeps the same chronological examination, factual reliability, ease of use and accessible prose style as before, while also weaving three new threads - Experimental Documentary, Visual Anthropology and Environmental/Nature Films - into the discussion. She provides emphasis on archival and preservation history, present practices, and future needs for documentaries. Along with preservation information, specific problems of copyright and fair use, as they relate to documentary, are considered. Finally, A History of Documentary Film retains and updates the recommended readings and important films and the end of each chapter from the first edition, including the bibliography and appendices. Impossible to talk learnedly about documentary film without an audio-visual component, a companion website will increase its depth of information and overall usefulness to students, teachers and film enthusiasts.

Change Mummified - Philip Rosen 2001

Exploring the modern category of history in relation to film theory, film textuality, and film history, Change Mummified makes a persuasive argument for the centrality of historicity to film as well as the special importance of film in historical culture. What do we make of the concern for recovering the past that is consistently manifested in so many influential modes of cinema, from Hollywood to documentary and postcolonial film? How is film related to the many modern practices that define themselves as configuring pastness in the present, such as architectural preservation, theme parks, and, above all, professional historical research? What is the relation of history in film to other media such as television and digital imaging? How does emphasizing the connection between film and modern historicity affect the theorization and historicization of film and modern media culture? Pursuing the full implications of film as cultural production, Philip Rosen reconceptualizes modern historicity as a combination of characteristic epistemological structures on the one hand, and the social imperative to regulate or manage time on the other. Emphasizing a fundamental constellation of pursuit of the real, indexical signification and the need to control time, he interrogates a spectrum of film theory and film texts. His argument refocuses the category of temporality for film and cultural theory while rethinking the importance of historicity. An original and sustained meditation on the historiographic status of cinematic signs, Change

Mummified is both an intervention in film and media studies and an argument for the continuing necessity of modern historical thinking in its contradictions.

Seducing Ingrid Bergman - Chris Greenhalgh 2014-03-18

The beautiful Casablanca star, the world's greatest war photographer, and the secret love affair that would change their lives forever . . . in Chris Greenhalgh's *Seducing Ingrid Bergman* June 1945. When Ingrid Bergman walks into the lobby of the Ritz hotel in Paris, war photographer Robert Capa is enchanted. From the moment he slips a mischievous invitation to dinner under her door, the two find themselves helplessly attracted. Played out against the cafés and nightclubs of post-war Paris and the parties and studios of Hollywood, they pursue an intense and increasingly reckless affair. But the light-hearted Capa, who likes nothing more than to spend his mornings reading in the tub and his afternoons at the racetrack, is not all that he seems. And Ingrid offers the promise of salvation to a man haunted by the horrors of war, his father's suicide, and the death of a former lover for which he blames himself. Addicted to risk, Capa must wrestle his devils, including gambling and drink, and resist an impulse to go off and photograph yet another war. Meanwhile, Ingrid, trapped in a passionless marriage and with a seven-year-old daughter to bring up, must court scandal and risk compromising her Hollywood career and saintly reputation if their love is to survive. With their happiness and identities at stake, both Capa and Ingrid are presented with terrible choices.

The New Chinese Documentary Film Movement - Chris Berry 2010-06-01

The New Chinese Documentary Film Movement is a groundbreaking project unveiling recent documentary film work that has transformed visual culture in China, and brought new immediacy along with a broader base of participation to Chinese media. As a foundational text, this volume provides a much-needed introduction to the topic of Chinese documentary film, the signature mode of contemporary Chinese visual culture. These essays examine how documentary filmmakers have opened up a unique new space of social commentary and critique in an era of rapid social changes amid globalization and marketization. The essays cover topics ranging from cruelty in documentary to the representation of Beijing; gay, lesbian and queer documentary; sound in documentary; the exhibition context in China; authorial intervention and subjectivity; and the distinctive "on the spot" aesthetics of contemporary Chinese documentary. This volume will be critical reading for scholars in disciplines ranging from film and media studies to Chinese studies and Asian studies.