

Ewa Mazierska &  
Laura Rascaroli

# FROM MOSCOW TO MADRID

Postmodern Cities, European Cinema



# From Moscow To Madrid European Cities Postmodern Cinema

**Bert Cardullo**



### **From Moscow To Madrid European Cities Postmodern Cinema:**

From Moscow to Madrid Ewa Mazierska, Laura Rascaroli, 2002-10-24 Travelling from Warsaw to Blackpool Marseilles to Madrid this lively and accessible book investigates the postmodern nature of contemporary Europe's urban life and cinema and shows how European films represent the cities across old and new Europe Interdisciplinary in approach the text engages with diverse films including *Luna Park Run Lola Run Trainspotting Wonderland* and many more It tackles the issues of postmodernity raised by these films and the changes wrought in European cities since the 1980s under the effects of political change from the post communist era in Moscow and Berlin to the effects of Thatcherism in Edinburgh and London

**European Cinema in Motion** D. Berghahn, C. Sternberg, 2010-08-10 This collection brings together international experts on the cinema of migration and diaspora in postcolonial and postnational Europe It offers a comprehensive theoretical and analytical discussion of a highly productive creative sector and documents the spectrum of this area of exploration in European transnational and World Cinema studies

**Twenty-One Landmark European Films 1939-1999** Bert Cardullo, 2015-04-01 The essays in this insightful film analysis text show cover twenty one of the best European films made between the coming of World War II and the end of the twentieth century showing what makes each of them outstanding These essays are clear and readable that is sophisticated and meaty yet not overly technical or jargon heavy They will make perfect introductions to their respective films as well as important contributions to the field of film studies in general Written with university students in mind these essays cover some of the central films treated and central issues raised in today's cinema courses and provide students with practical models to help them improve their own writing and analytical skills A list of questions for discussion is included to trigger further thinking among film buffs and to help educators prepare for class The book is aimed at students teachers and cinephiles with an interest in European cinema in particular and cinema studies in general as well as at those educated readers with an interest in the practice of film analysis and criticism The only competition comes from Stanley Kauffmann's relatively brief *Ten Great Films* 136 pp 2012 The current work offers twenty one illustrated essays Kauffmann's book contains no images and focuses on Europe The countries represented are France Italy England Hungary Belgium Sweden Scotland Denmark Russia Spain Germany Scotland and Finland *Twenty One Landmark European Films 1939 1999* overlaps with Kauffmann's book only in the case of *L'avventura* though the two approach this film from vastly different angles Moreover the book provides a complete critical apparatus notes bibliographies credits and filmographies whereas Kauffmann's has none This book could be one of the primary texts for courses in film analysis to accompany a work like Timothy Corrigan's *A Short Guide to Writing about Film* 8th edition 2011 It would also be a suitable supplementary or secondary text in such courses as *Introduction to Film* or *Film Appreciation* *Western European Cinema History of Film* or *Global Cinema and Film Directors* or *Film Style and Imagination*

**The Cinema of Central Europe** Peter Hames, 2004 Analysis of 24 films including *People of the mountains* *Ashes and diamonds*

Knife in the water A shop on the high street Closely observed trains Daisies Man of marble Colonel Redl The decalogue  
 Dekalog Satantango The garden Alice directed by Jan Svankmajer      The Cinema of Me Alisa Lebow,2012 When a  
 filmmaker makes a film with herself as a subject she is already divided as both the subject matter of the film and the subject  
 making the film The two senses of the word are immediately in play the matter and the maker thus the two ways of being  
 subjectified as both subject and object Subjectivity finds its filmic expression not surprisingly in very personal ways yet it is  
 nonetheless shaped by and in relation to collective expressions of identity that can transform the cinema of me into the  
 cinema of we Leading scholars and practitioners of first person film are brought together in this groundbreaking collection to  
 consider the theoretical ideological and aesthetic challenges wrought by this form of filmmaking in its diverse cultural  
 geographical and political contexts      The City in American Cinema Johan Andersson, Lawrence Webb,2019-06-27 How has  
 American cinema engaged with the rapid transformation of cities and urban culture since the 1960s And what role have films  
 and film industries played in shaping and mediating the postindustrial city This collection argues that cinema and cities have  
 become increasingly intertwined in the era of neoliberalism urban branding and accelerated gentrification Examining a wide  
 range of films from Hollywood blockbusters to indie cinema it considers the complex evolving relationship between moving  
 image cultures and the spaces policies and politics of US cities from New York Los Angeles and Boston to Detroit Oakland  
 and Baltimore The contributors address questions of narrative genre and style alongside the urban contexts of production  
 exhibition and reception discussing films including The Friends of Eddie Coyle 1973 Cruising 1980 Desperately Seeking  
 Susan 1985 King of New York 1990 Inception 2010 Frances Ha 2012 Fruitvale Station 2013 Only Lovers Left Alive 2013 and  
 Doctor Strange 2016      *Cinema, State Socialism and Society in the Soviet Union and Eastern Europe, 1917-1989* Sanja  
 Bahun, John Haynes,2014-07-25 This book presents a comprehensive re examination of the cinemas of the Soviet Union and  
 Central and Eastern Europe during the communist era It argues that since the end of communism in these countries film  
 scholars are able to view these cinemas in a different way no longer bound by an outlook relying on binary Cold War terms  
 With the opening of archives in Eastern Europe and the former Soviet Union much more is known about these states and  
 societies at the same time the field has been reinvigorated by its opening up to more contemporary concepts themes and  
 approaches in film studies and adjacent disciplines Taking stock of these developments this book presents a rich varied  
 tapestry relating specific films to specific national and transnational circumstances rather than viewing them as a single  
 monolithic Cold War Communist cinema      Rome, Postmodern Narratives of a Cityscape Dom Holdaway,2015-10-06 Until  
 the mid twentieth century the Western imagination seemed intent on viewing Rome purely in terms of its classical past or as  
 a stop on the Grand Tour This collection of essays looks at Rome from a postmodern perspective including analysis of the city  
 s unmappability its fragmented narratives and its iconic status in literature and film      **Holocaust and the Moving Image**  
 Toby Haggith, Joanna Newman,2005 Based on an event held at the Imperial War Museum in 2001 this book is a blend of

voices and perspectives archivists curators filmmakers scholars and Holocaust survivors Each section examines films and how they have contributed to wider awareness and understanding of the Holocaust since the war *Antonioni* Laura Rascaroli, John David Rhodes, 2019-07-25 This collection of new essays by leading film scholars addresses Michelangelo Antonioni as a pre eminent figure in European art cinema explores his continuing influence and legacy and engages with his ability to both interpret and shape ideas of modernity and modern cinema **The Italian Cinema Book** Peter Bondanella, 2019-07-25 THE ITALIAN CINEMA BOOK is an essential guide to the most important historical aesthetic and cultural aspects of Italian cinema from 1895 to the present day With contributions from 39 leading international scholars the book is structured around six chronologically organised sections THE SILENT ERA 1895 22 THE BIRTH OF THE TALKIES AND THE FASCIST ERA 1922 45 POSTWAR CINEMATIC CULTURE 1945 59 THE GOLDEN AGE OF ITALIAN CINEMA 1960 80 AN AGE OF CRISIS TRANSITION AND CONSOLIDATION 1981 TO THE PRESENT NEW DIRECTIONS IN CRITICAL APPROACHES TO ITALIAN CINEMA Acutely aware of the contemporary rethinking of Italian cinema history Peter Bondanella has brought together a diverse range of essays which represent the cutting edge of Italian film theory and criticism This provocative collection will provide the film student scholar or enthusiast with a comprehensive understanding of the major developments in what might be called twentieth century Italy s greatest and most original art form **Place, Setting, Perspective** Eleanor Andrews, 2014-09-26 Place Setting Perspective examines the films of the Italian filmmaker Nanni Moretti from a fresh viewpoint employing the increasingly significant research area of space within a filmic text The book is conceived with the awareness that space cannot be studied only in aesthetic or narrative terms social political and cultural aspects of narrated spaces are equally important if a thorough appraisal is to be achieved of an oeuvre such as Moretti s which is profoundly associated with socio political commentary and analysis After an exploration of various existing frameworks of narrative space in film the book offers a particular definition of the term based on the notions of Place Setting and Perspective Place relates to the physical aspect of narrative space and specifically involves cityscapes landscapes interiors and exteriors in the real world Setting concerns genre characteristics of narrative space notably its differentiated use in melodrama detective stories fantasy narratives and gender based scenarios Perspective encompasses the point of view taken optically by the camera which supports the standpoint of Moretti s personal philosophy expressed through the aesthetic aspects which he employs to create narrative space The study is based on a close textual analysis of Moretti s eleven major feature films to date using the formal film language of mise en sc ne cinematography editing and sound The aim is to show how Moretti selects organizes constructs assembles and manipulates the many elements of narrative space into an entire work of art to enable meanings and pleasures for the spectator Italian Neorealism Mark Shiel, 2006 Italian Neorealism Rebuilding the Cinematic City is a valuable introduction to one of the most influential of film movements Exploring the roots and causes of neorealism particularly the effects of the Second World War as well as its politics and style

Mark Shiel examines the portrayal of the city and the legacy left by filmmakers such as Rossellini De Sica and Visconti Films studied include Rome Open City 1945 Paisan 1946 The Bicycle Thief 1948 and Umberto D 1952 *The Europeanness of European Cinema* Mary Harrod, Mariana Liz, Alissa Timoshkina, 2014-12-19 From The Artist to The White Ribbon from Oscar to Palme d Or winning productions European filmmaking is more prominent world wide than ever before This book identifies the distinctive character of European cinema both in films and as a critical concept asking what place does European cinema have in an increasingly globalized world Including in depth analyses of production and reception contexts as well as original readings of key European films from leading experts in the field it re negotiates traditional categories such as auteurism art cinema and national cinemas As the first publication to explore Europeanness in cinema this book refocuses and updates historically significant areas of study in relation to this term Leading scholars in European cinema including Thomas Elsaesser Tim Bergfelder Anne Jackel Lucy Mazdon and Ginette Vincendeau acknowledge the transnational character of European filmmaking whilst also exploring the oppositions between European and Hollywood filmmaking considering the value of the European label in the circulation of films within and beyond the continent *The Europeanness of European Cinema* makes a lively timely intervention in the fields of European and transnational film studies *Roman Polanski* Ewa Mazierska, 2007-05-25 Polanski is one of the most talented and distinguished of modern film makers A well informed cultural traveller interested in the position of the outsider he is hard to pigeonhole he moves easily between mass audience and art house tastes between settings and genres his films including *Two Men and a Wardrobe* *Cul de Sac* *Rosemary's Baby* *The Pianist* and *Oliver Twist* represent diverse characters and cinematic influences Like a magpie he's interested in everything he encounters but then easily discards his treasures and moves onward Covering all Polanski's films as director this welcome book addresses the eclecticism ambiguity and paradoxes of his cinema while seeking out the common elements in his films Ewa Mazierska examines the autobiographical effect of Polanski's films his characters and diverse narratives and the place of absurdism surrealism and the double life of things in his cinema She looks into the function of music of religion power patriarchy and racism in the films as well as Polanski's literary adaptations and his use and subversion of film genres Herself a Polish emigre she uncovers Polanski's Polish roots and the extent of their influence on the cinema of this mercurial film maker at large in the world **Crossing New Europe** Ewa Mazierska, Laura Rascaroli, 2006 Although a long established and influential genre this is the first comprehensive study of the European road cinema *Crossing New Europe* investigates this tradition its relationship with the American road movie and its aesthetic forms This movement examines such crucial issues as individual and national identity crises and phenomena such as displacement diaspora exile migration nomadism and tourism in postmodern post Berlin Wall Europe Drawing on the work of Said Hall Shields Urry Bauman Deleuze and Guattari and other critical theorists *Crossing New Europe* adopts a broad interpretation of Europe and discusses directors and films who have long been associated with the road movie such as Wim Wenders *Alice in the Cities* *Lisbon Story* and Aki Kaurismäki

Leningrad Cowboys Go America and other more recent contributions such as Run Lola Run Dear Diary and The Last Resort

**India's New Independent Cinema** Ashvin Immanuel Devasundaram, 2016-06-10 This is the first ever book on the rise of the new wave of independent Indian films that is revolutionising Indian cinema Contemporary scholarship on Indian cinema so far has focused asymmetrically on Bollywood India's dominant cultural export Reversing this trend this book provides an in depth examination of the burgeoning independent Indian film sector It locates the new Indies as a glocal hybrid film form global in aesthetic and local in content They critically engage with a diverse socio political spectrum of state of the nation stories from farmer suicides disenfranchised urban youth and migrant workers to monks turned anti corporation animal rights agitators This book provides comprehensive analyses of definitive Indie new wave films including Peepli Live 2010 Dhobi Ghat 2010 The Lunchbox 2013 and Ship of Theseus 2013 It explores how subversive Indies such as polemical postmodern rap musical Gandu 2010 transgress conventional notions of traditional Indian values and collide with state censorship regulations This timely and pioneering analysis shows how the new Indies have emerged from a middle space between India's globalising present and traditional past This book draws on in depth interviews with directors actors academics and members of the Indian censor board and is essential reading for anyone seeking an insight into a current Indian film phenomenon that could chart the future of Indian cinema

**Work in Cinema** E. Kerr, 2013-12-18 Cinema frequently depicts various types of work but this representation is never straightforward It depends on and reflects many factors especially the place and time the film is made and the type of audience it addresses Here the contributors employ transnational and transhistorical perspectives to compare filmic depictions of work

**Contemporary Latin American Cinema** Deborah Shaw, 2007-04-09 This engaging book explores some of the most significant films to emerge from Latin America since 2000 an extraordinary period of international recognition for the region's cinema Each chapter assesses an individual film with some contributors considering the reasons for the unprecedented commercial and critical successes of movies such as City of God The Motorcycle Diaries Y tu mamá también and Nine Queens while others examine why equally important films failed to break out on the international circuit Written by leading specialists the chapters not only offer textual analysis but also trace the films social context and production conditions as well as critical national and transnational issues Their well rounded analyses provide a rich picture of the state of contemporary filmmaking in a range of Latin American countries Nuanced and thought provoking the readings in this book will provide invaluable interpretations for students and scholars of Latin American film Contributions by Sarah Barrow Nuala Finnegan David William Foster Miraim Haddu Geoffrey Kantaris Deborah Shaw Lisa Shaw Rob Stone Else R P Vieira and Claire Williams

**Urbanization and the Migrant in British Cinema** Gareth Millington, 2016-11-09 This book examines a cycle of films about migration made in the late 1990s and 2000s It argues that these films present a novel and radical aesthetic of planetary urbanization based upon the mobility of the migrant and the dissolution of the city A stimulating cinematic analysis of our expanding urban fabric it

offers an alternative to the cultural cityism of many other films about migration. The author demonstrates that this particular film cycle offers a rare sustained consideration of the travails and struggles for urban life by migrants beyond and without the city. Yet the city haunts these films like a spectre: the city that has been lost, the present city that excludes and the possible cities of refuge of the future. Offering new insights into the cinematic portrayal of the figure of the migrant and how this is constructed in relation to urbanization processes, this book will appeal to students and scholars of sociology, film and media studies, human geography and urban studies.



Immerse yourself in heartwarming tales of love and emotion with Explore Love with is touching creation, **From Moscow To Madrid European Cities Postmodern Cinema** . This emotionally charged ebook, available for download in a PDF format (Download in PDF: \*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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