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General Editors:

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

NEW IN PAPERBACK

Imperial Projections Screening the German Colonies

Wolfgang Fuhrmann

"Wolfgang Fuhrmann succeeds with this impressive overview of German colonial film, largely neglected in the scholarly literature, to present convincingly the interaction of individual protagonists with various institutions. The bibliography conveys the depth of his research that can be considered exemplary. This also applies to the filmography that will inspire future research. The few illustrations are well selected and expressive." - **Filmblatt**

Scandals and economic stagnation in the colonies demanded a new and positive image of their value for Germany. By promoting business and establishing a new genre within the fast growing film industry, films of the colonies triggered patriotic feelings but also addressed the audience as travelers, explorers, wildlife protectionists, and participants in unique cultural events.

Wolfgang Fuhrmann is Senior Assistant at the University of Zurich's Institute for Cinema Studies.

Volume 17, *Film Europa*

March 2017, 322 pages, 19 illus., bibliog., index
 ISBN 978-1-78238-697-1 **Hb \$120.00/£85.00 (2015)**
 ISBN 978-1-78533-513-6 **Pb \$34.95/£24.00**
 eISBN 978-1-78238-698-8

Peter Lorre: Face Maker Constructing Stardom and Performance in Hollywood and Europe

Sarah Thomas

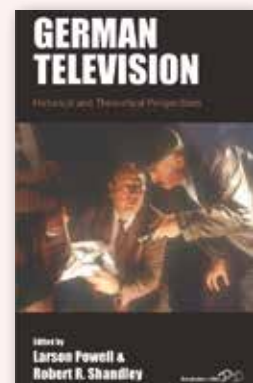
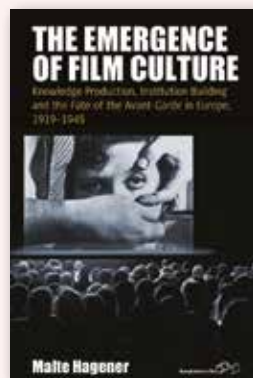
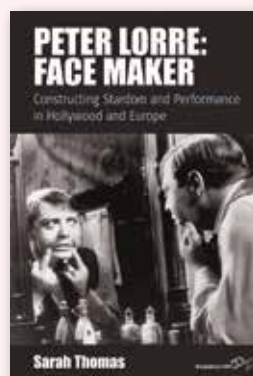
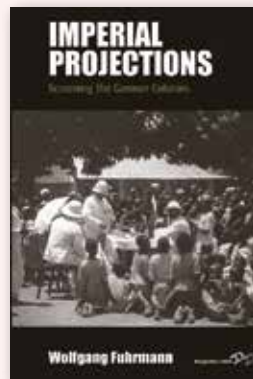
"...in her important new study of Lorre's career... [the author pursues] a rewarding approach that combines careful archival research with clever film analysis to illuminate Lorre's career from a new angle that not only impacts our understanding of this actor, but also presents an important new way to understand the complex exchanges between on-screen and off-screen performances more generally." - **Senses of Cinema**

This book shows that the life of Peter Lorre cannot be reduced to a series of simplistic oppositions. It reveals that, despite the limitations of his macabre star image, Lorre's screen performances were highly ambitious, and the terms of his employment were rarely restrictive. Lorre's career was a complex negotiation between transnational identity, Hollywood filmmaking practices, the ownership of star images and the mechanics of screen performance.

Sarah Thomas is Lecturer in Film Studies at Aberystwyth University.

Volume 12, *Film Europa*

Available, 222 pages, 20 ills, bibliog., index
 ISBN 978-0-85745-441-6 **Hb \$120.00/£85.00 (2012)**
 ISBN 978-1-78533-043-8 **Pb \$29.95/£21.00**
 eISBN 978-0-85745-442-3



NEW IN PAPERBACK

The Emergence of Film Culture Knowledge Production, Institution Building, and the Fate of the Avant-garde in Europe, 1919-1945

Edited by Malte Hagener

2014 PREMIO LIMINA PRIZE FOR BEST FILM STUDIES BOOK (IN A LANGUAGE OTHER THAN ITALIAN)

"...the book offers a rich and articulated picture of the organization and building of film culture in interwar Europe, and proves to be very keen in disclosing unexplored corners of well-known national film histories (as the Italian and German ones), but also of little explored scenarios (such as Swedish film culture or the Yugoslavian case)."

- **Historical Journal of Film, Radio and Television**

Between the two world wars, a distinct and vibrant film culture emerged in Europe. Film festivals and schools were established; film theory and history was written that took cinema seriously as an art form; and critical writing that created the film canon flourished. This new European film culture established film as a valid form of social expression, as an art form, and as a political force to be reckoned with.

Malte Hagener is Professor of Media Studies at Philipps Universität Marburg.

Volume 16, *Film Europa*

January 2017, 392 pages, 22 illus., bibliog., index
 ISBN 978-1-78238-423-6 **Hb \$120.00/£85.00 (2014)**
 ISBN 978-1-78533-354-5 **Pb \$34.95/£24.00**
 eISBN 978-1-78238-424-3

German Television Historical and Theoretical Perspectives

Edited by Larson Powell and Robert R. Shandley

Long overlooked by scholars and critics, the history and aesthetics of German television have only recently begun to attract serious, sustained attention, and then largely within Germany. This ambitious volume collects penetrating essays on the distinctive theories, practices, and social-historical contexts that defined television in Germany.

Larson Powell is Professor of German and Film Studies at the University of Missouri - Kansas City.

Robert Shandley is Professor of German and Film Studies at Texas A&M University.

Volume 19, *Film Europa*

Available, 236 pages, 13 illus., bibliog., index
 ISBN 978-1-78533-112-1 **Hb \$90.00/£64.00 (2016)**
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NEW

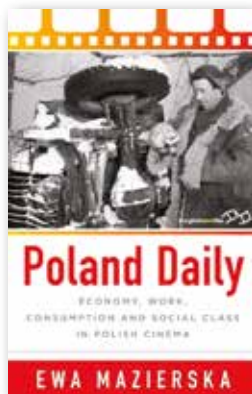
Poland Daily Economy, Work, Consumption and Social Class in Polish Cinema

Ewa Mazierska

Like many Eastern European countries, Poland has seen a succession of divergent economic and political regimes over the last century, from prewar “embedded liberalism,” through the state socialism of the Soviet era, to the present neoliberal moment. Its cinema has been inflected by these changing historical circumstances, both mirroring and resisting them. This volume is the first to analyze the entirety of the nation’s film history—from the reemergence of an independent Poland in 1918 to the present day—through the lenses of political economy and social class, showing how Polish cinema documented ordinary life while bearing the hallmarks of specific ideologies.

Ewa Mazierska is Professor of Film Studies at the University of Central Lancashire.

May 2017, 378 pages, 28 illus., bibliog., index
ISBN 978-1-78533-536-5 **Hb \$130.00/£92.00**
eISBN 978-1-78533-537-2



NEW

Organic Cinema Film, Architecture, and the Work of Béla Tarr

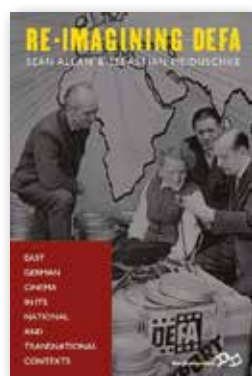
Thorsten Botz-Bornstein

“A magisterial, transdisciplinary contribution and brilliant comparative analysis of a major contemporary filmmaker whose work remains undertheorized and insufficiently known in a global framework. Organic Cinema presents a wealth of perspectives on the interlocking fields of cinema and architecture.” · **Catherine Portuges**, University of Massachusetts, Amherst

What might the “organic” mean in the context of film studies? This innovative volume locates one instance of organicity in the work of Béla Tarr, the renowned Hungarian filmmaker and “slow cinema” pioneer. It analyzes Tarr’s long take and other signature techniques, establishes links between the seemingly remote spheres of film and architecture.

Thorsten Botz-Bornstein received his doctorate from Oxford University and his habilitation degree from the EHESS in Paris.

June 2017, 238 pages, 11 illus., bibliog., index
ISBN 978-1-78533-566-2 **Hb \$110.00/£78.00**
eISBN 978-1-78533-567-9



NEW

The Bressonians French Cinema and the Culture of Authorship

Codruța Morari

“Superbly written in a lucid and elegant style, this is an important intervention in French cinematic and cultural history. The Bressonians offers a series of compelling readings of important filmmakers, and demonstrates an illuminating attentiveness to the aesthetic texture of their films.” · **Scott Durham**, Northwestern University

How should we understand film authorship in an era when the idea of the solitary and sovereign auteur has come under attack, with critics proclaiming the death of the author and the end of cinema? *The Bressonians* provides an answer in the form of a strikingly original study of Bresson and his influence on the work of filmmakers Jean Eustache and Maurice Pialat. Extending the discourse of authorship beyond the idea of a singular visionary, it explores how the imperatives of excellence function within cinema’s pluralistic community. Bresson’s example offered both an artistic legacy and a creative burden with which filmmakers reckoned in different, often arduous, and altogether compelling ways.

Codruța Morari is Assistant Professor of French Cinema at Wellesley College.

July 2017, 216 pages, 24 illus., bibliog., index
ISBN 978-1-78533-571-6 **Hb \$110.00/£78.00**
eISBN 978-1-78533-572-3

Re-Imagining DEFA East German Cinema in its National and Transnational Contexts

Edited by Séan Allan and Sebastian Heiduschke

“This is an excellent book that includes among its contributors many of the most respected scholars on DEFA and East German cinema. There is an impressive array of critical and historical approaches on offer here, reflecting the breadth of scholarship on the subject and relating GDR film to a whole array of other areas and disciplines from Third Cinema to science fiction.” · **Hunter Bivens**, University of California, Santa Cruz

Since the fall of the Berlin Wall, interest in East German cinema has exploded, inspiring innumerable festivals, books, and exhibits. In this stimulating collection, leading international experts assess this vibrant landscape and plot an ambitious course for future research that considers other cinematic traditions, genre works, and DEFA’s post-unification “afterlife.”

Séan Allan is Reader in German Studies at the University of Warwick.

Sebastian Heiduschke is Associate Professor in the School of Language, Culture, and Society, and Affiliate Faculty in the School of Writing, Literature, and Film at Oregon State University.

Available, 372 pages, 40 illus., bibliog., index
ISBN 978-1-78533-107-7 **Hb \$130.00/£92.00 (2016)**
ISBN 978-1-78533-105-3 **Pb \$34.95/£24.00**
eISBN 978-1-78533-106-0

NEW

The Man from the Third Row

Hasse Ekman, Swedish Cinema and the Long Shadow of Ingmar Bergman

Fredrik Gustafsson

"...a much needed, well-written and informative overview of an under-researched filmmaker" · Film

Once one of the leading lights of Swedish cinema, director Hasse Ekman is today virtually unknown outside of Sweden, eclipsed by the iconic Ingmar Bergman. This first-ever English-language book on the subject provides an engaging, comprehensive survey of Ekman's career, combining explorations of historical context with insightful analyses of styles and themes.

Fredrik Gustafsson works at the library at the Swedish Film Institute and teaches Film History at Örebro University, Sweden.

October 2016, 204 pages, 4 illus., filmography, bibliog., index
 ISBN 978-1-78533-250-0 **Hb \$120.00/£85.00**
 ISBN 978-1-78533-286-9 **Pb \$24.95/£17.00**
 eISBN 978-1-78533-251-7



NEW

Stars and Stardom in Brazilian Cinema

Edited by Tim Bergfelder, Lisa Shaw and João Luiz Vieira

"The strength and originality of this tightly edited volume lie in its historical perspective and comprehensiveness. Each chapter works well on its own, but also forms part of a larger design, and the editors have done an excellent job in mapping the terrain of stardom in Brazil over a century. I know of no other volume, focused on the cinemas of Latin America, that attempts the same chronological range, from early cinema to the present day." · John King, University of Warwick

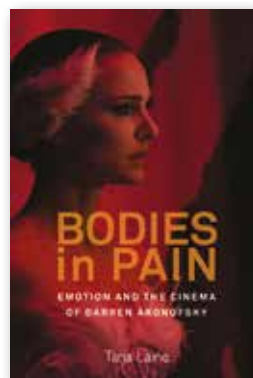
The richness of Brazilian stardom extends well beyond the ubiquitous Carmen Miranda, and among the studies assembled in this volume are fascinating explorations of figures alongside interrogations of the inner workings of the star system in Brazil, from the pioneering efforts of silent-era actresses to the recent advent of the non-professional movie star.

Tim Bergfelder is Professor of Film Studies at the University of Southampton.

Lisa Shaw is Reader in Portuguese and Brazilian Studies at the University of Liverpool.

João Luiz Vieira is Professor of Film and Video at the Federal Fluminense University, Niterói, Rio de Janeiro.

December 2016, 302 pages, 19 illus., bibliog., index
 ISBN 978-1-78533-298-2 **Hb \$130.00/£92.00**
 eISBN 978-1-78533-299-9



NEW IN PAPERBACK

Bodies in Pain

Emotion and the Cinema of Darren Aronofsky

Tarja Laine

"Laine's evocative, near-poetic style is refreshing after the former domination of strenuous cognitivist theory in the study of film emotion, and she offers plenty of empirical evidence to back up her claims. Surely such a sensory art form as cinema deserves to be seen (or felt) through an affective lens, and Laine makes an engaging and accessible yet thoroughly rigorous argument for doing so through her study of Aronofsky's work. Bodies in Pain is recommended for those interested in film phenomenology as well as the intersections of aestheticism, emotion, and philosophy in the cinema." · Film-Philosophy

The films of Darren Aronofsky invite emotional engagement by means of affective resonance between the film and the spectator's lived body. *Bodies in Pain* analyses how Aronofsky's films engage the spectator in an affective form of viewing that involves all the senses, ultimately engendering a process of (self) reflection through their emotional dynamics.

Tarja Laine is Assistant Professor of Film Studies at the University of Amsterdam, and Adjunct Professor of Film Studies at the University of Turku, Finland.

March 2017, 194 pages, 10 illus., bibliog., index
 ISBN 978-1-78238-575-2 **Hb \$99.00/£70.00 (2015)**
 ISBN 978-1-78533-521-1 **Pb \$27.95/£19.00**
 eISBN 978-1-78238-576-9

NEW

Stories Make the World

Reflections on Storytelling and the Art of the Documentary

Stephen Most

Today, at a time when we are seeking to orient ourselves within a flood of raw information and conflicting narratives, an understanding of storytelling is of vital importance for making sense of the world. In this book, award-winning screenwriter Stephen Most offers a captivating, refreshingly heartfelt exploration of how documentary film and other forms of storytelling remain so essential today.

Stephen Most is a writer and filmmaker.

June 2017, 294 pages, bibliog., index
 ISBN 978-1-78533-575-4 **Hb \$150.00/£107.00**
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General Editor:

Jo Labanyi, Director, King Juan Carlos I of Spain Center and Professor in the Department of Spanish and Portuguese, New York University

NEW IN PAPERBACK

Silence, Screen, and Spectacle

Rethinking Social Memory in the Age of Information

Edited by Lindsey A. Freeman, Benjamin Nienass, and Rachel Daniell

"This is an extremely interesting collection of essays on a wide variety of memory practices from across the globe." · Jo Labanyi, New York University

This volume addresses the tension between loud and often spectacular histories and those forgotten pasts we strain to hear. Employing social and cultural analysis, the essays within examine mnemonic technologies both new and old, and cover subjects as diverse as U.S. internment camps for Japanese Americans in WWII, the Canadian Indian Residential School system, Israeli memorial videos, and the desaparecidos in Argentina.

Lindsey A. Freeman is an Assistant Professor of Sociology at SUNY Buffalo State.

Benjamin Nienass is currently a postdoctoral fellow at the Collège d'études mondiales in Paris.

Rachel Daniell is a doctoral student in Anthropology at The Graduate Center, CUNY.

Volume 14, *Remapping Cultural History*

January 2017, 260 pages, 20 illus., bibliog., index
 ISBN 978-1-78238-280-5 Hb \$120.00/£85.00 (2014)
 ISBN 978-1-78533-355-2 Pb \$34.95/£24.00
 eISBN 978-1-78238-281-2

Narratives in Motion

Journalism and Modernist Events in 1920s Portugal

Luís Trindade

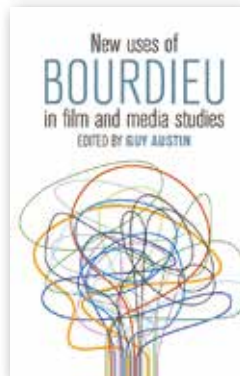
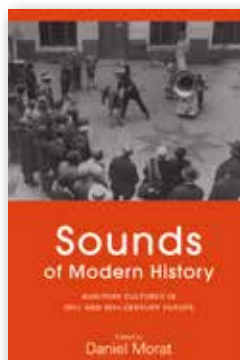
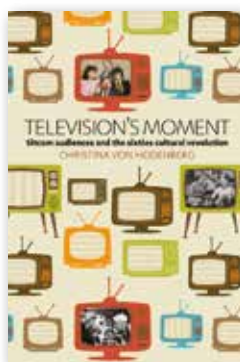
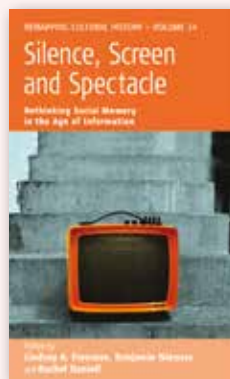
"This is an outstanding book and a superlative example of cultural studies done at its best. Luís Trindade develops a sophisticated argument with a clarity of expression that makes this one of the most important works in the field to date." · Phillip Rothwell, University of Oxford

A fascinating study of newspapers in 1920s Portugal, *Narratives in Motion* explores how the new "modernist reportage" embodied the spirit of its era while mediating some of its most spectacular episodes. In the process, it shows how that journalism epitomized a distinctively modern entanglement of narrative and event.

Luís Trindade teaches Portuguese Culture and History at Birkbeck, University of London.

Volume 15, *Remapping Cultural History*

Available, 220 pages, 16 illus., bibliog., index
 ISBN 978-1-78533-103-9 Hb \$85.00/£60.00 (2016)
 eISBN 978-1-78533-104-6



NEW IN PAPERBACK

Television's Moment

Sitcom Audiences and the Sixties Cultural Revolution

Christina von Hodenberg

"This is a thoughtful work of television scholarship written in an accessible style...Highly recommended." · Choice

This book explores television's impact on social change by comparing three sitcoms and their audiences.

Christina von Hodenberg is Professor of History at Queen Mary, University of London.

March 2017, 342 pages, 19 illus., 4 tables, bibliog., index
 ISBN 978-1-78238-699-5 Hb \$120.00/£85.00 (2015)
 ISBN 978-1-78533-505-1 Pb \$34.95/£24.00
 eISBN 978-1-78238-700-8

NEW IN PAPERBACK

Sounds of Modern History

Auditory Cultures in 19th- and 20th-Century Europe

Edited by Daniel Morat

"...this highly readable and well-sequenced text synthesises key research on the history of sound, bringing the work of the burgeoning field's seminal figures into dialogue with that of emerging scholars of the history of European sound cultures." · Melbourne Historical Journal

This book contributes to our understanding of modern European history through the lens of sound by examining diverse subjects such as performed and recorded music, auditory technologies like the telephone and stethoscope, and the ambient noise of the city.

Daniel Morat is a Research Fellow and Lecturer in the History Department of the Free University Berlin.

November 2016, 352 pages, 17 illus., bibliog., index
 ISBN 978-1-78238-421-2 Hb \$120.00/£85.00 (2014)
 ISBN 978-1-78533-349-1 Pb \$34.95/£24.00
 eISBN 978-1-78238-422-9

New Uses of Bourdieu in Film and Media Studies

Edited by Guy Austin

"This is a really useful contribution to our understanding of the various ways in which the work of Bourdieu can be used in film and media studies ... these essays are strong and well argued." · Geoff King, Brunel University

French sociologist Pierre Bourdieu's work has been extremely influential, but has only intermittently been used to study cinema and new media. With topics ranging from photography to mobile technology, this collection demonstrates the enormous relevance that Bourdieu holds for the field of media studies.

Guy Austin is Professor of French Studies and Director of the Research Centre in Film and Digital Media at Newcastle University, UK.

Available, 184 pages, 5 illus., bibliog., index
 ISBN 978-1-78533-167-1 Hb \$90.00/£64.00
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NEW IN 2016!

SCREEN BODIES

An Interdisciplinary Journal of Experience, Perception, and Display

Editor: Brian Bergen-Aurand, *Nanyang Technological University, Singapore*

Screen Bodies is a peer-reviewed journal focusing on the intersection of Screen Studies and Body Studies across disciplines, institutions, and media. It is a forum promoting research on various aspects of embodiment on and in front of screens through articles, reviews, and interviews. The journal considers moving and still images, whether from the entertainment industry, information technologies, or news and media outlets, including cinema, television, the internet, and gallery spaces. It investigates the private experiences of portable and personal devices and the institutional ones of medical and surveillance imaging. *Screen Bodies* addresses the portrayal, function, and reception of bodies on and in front of screens from the perspectives of gender and sexuality, feminism and masculinity, trans* studies, queer theory, critical race theory, cyborg studies, and dis/ability studies.

Current Articles

Ruined Abjection and Allegory in Deadgirl
Sol Neely

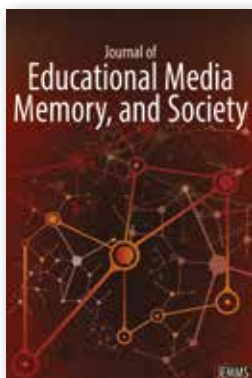
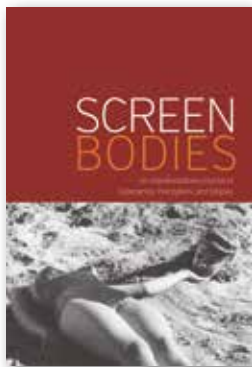
Pain and the Cinesthetic Subject in Black Swan
Steen Ledet Christiansen

Monstrous Genres: Inverting the Romantic Poetics in Shelley Jackson's Patchwork Girl
Eliza Deac

Whose Club Is It Anyway? The Problematic of Trans Representation in Mainstream Films, "Rayon," and Dallas Buyers Club as a Case Study
Akkadia Ford

ISSN: 2374-7552 (Print) • ISSN: 2374-7560 (Online)
Volume 2(2017), 2 issues p.a.

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PROJECTIONS

The Journal for Movies and Mind

Editor: Stephen Prince, *Virginia Tech*
Associate Editors: Todd Berliner, *University of North Carolina Wilmington* and Ted Nannicelli, *University of Queensland*

Published in association with The Society for Cognitive Studies of the Moving Image

Projections is an interdisciplinary, peer-reviewed journal that explores the way in which the mind experiences, understands, and interprets the audio-visual and narrative structures of cinema and other visual media. Recognizing cinema as an art form, the journal aims to integrate established traditions of analyzing media aesthetics with current research into perception, cognition and emotion, according to frameworks supplied by psychology, psychoanalysis, and the cognitive and neurosciences.

Recent Articles

Racialized Disgust and Embodied Cognition in Film
Dan Flory

Gradation of Emphasis in the Cinemascope Westerns of Anthony Mann: A Style Analysis
Sam Roggen

How Viewers Respond to Transgressive Protagonist-Heroes in Film
Philip J. Hohle

Films and Existential Feelings
Jens Eder

ISSN: 1934-9688 (Print) • ISSN: 1934-9696 (Online)
Volume 11 (2017), 2 issues p.a.

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OF RELATED INTEREST

JOURNAL OF EDUCATIONAL MEDIA, MEMORY, SOCIETY

Editor: Eckhardt Fuchs, Georg Eckert Institute for International Textbook Research

Published on behalf of the Georg Eckert Institute for International Textbook Research

JEMMS explores perceptions of society as constituted and conveyed in processes of learning and educational media. The focus is on various types of texts (such as textbooks, museums, memorials, films) and their institutional, political, social, economic, and cultural contexts.

ISSN: 2041-6938 (Print) • ISSN: 2041-6946 (Online)
Volume 8 (2017), 2 issues p.a.

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