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### The Leipzig Documentary Film Festival, 1955-1990

Caroline Moine

Translated from the French by John Barrett

Preface by Dina Iordanova

Edited by Skyler J. Arndt-Briggs

Established in 1955, the Leipzig Film Festival's location in the GDR deeply implicated it in the cultural and political competition between East and West Germany. *Screened Encounters* offers a comprehensive study of the festival's history, as well as its influence on international relations during the Cold War.

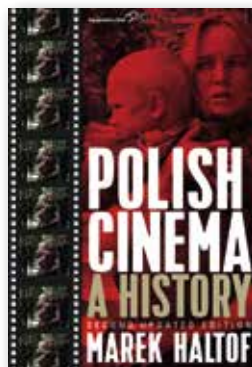
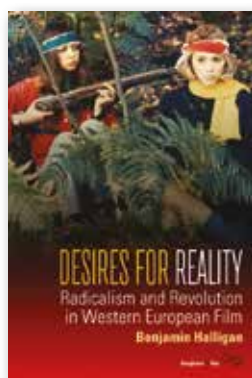
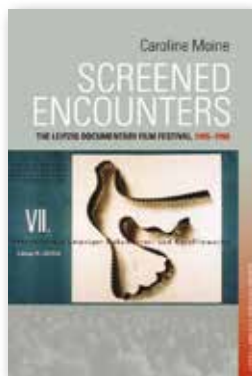
**Caroline Moine** is Assistant Professor of Contemporary History at the University of Versailles Saint-Quentin-en-Yvelines.

Volume 1, *Film and the Global Cold War*

September 2018, 394 pages, bibliog., index

ISBN 978-1-78533-909-7 **Hb \$120.00/£85.00**

eISBN 978-1-78533-910-3



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### Radicalism and Revolution in Western European Film

Benjamin Halligan

*"As a history of aesthetic priorities, formal shifts, and creative possibilities in broadly leftist cinema in Europe of the 1960s, the book is authoritative. The early chapters about the pre-history of the film production in question offer valuable insights into the influence of neo-realism on European post-war cinema, and the importance of concepts of Bazinian realism on the French New Wave specifically. The quality of the film analysis throughout is excellent."* • **French Studies**

As with many aspects of European cultural life, film was galvanized and transformed by the revolutionary fervor of 1968. This groundbreaking study provides a full account of the era's cinematic crises, innovations, and provocations, as well as the social and aesthetic contexts in which they appeared. The author mounts a genuinely fresh analysis of a contested period in which everything from the avant-garde experiments of Godard, Pasolini, Schroeter, and Fassbinder to the "low" cinematic genres of horror, pornography, and the Western reflected the cultural upheaval of youth in revolt—a cinema for the barricades.

**Benjamin Halligan** is the Director of the Doctoral College of the University of Wolverhampton.

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### A History

Marek Haltof

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This thoroughly revised and updated edition of Marek Haltof's seminal survey takes stock of dramatic shifts in Polish society and to provide an essential account of the nation's cinema from the nineteenth century to today. It covers such renowned figures as Kieślowski and Wajda along with vastly expanded coverage of documentaries, animation, and television.

**Marek Haltof** is an Professor at Northern Michigan University.

October 2018, 516 pages, 40 illus., bibliog., index

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Anna Backman Rogers

*"This is a forceful and necessary feminist intervention in film theory; Anna Backman Rogers brilliantly carves out a space for work that is usually marginalized as pretty, as superficial, as ineffable, insisting we reckon head-on with the politics of seeing the world through a woman's perspective. And she does it in wonderfully straight-talking prose that doesn't shy away from controversy, underlining how necessary it is to tackle these questions, now more than ever."* • **Lauren Elkin**, author of *Flâneuse: Women Walk the City in Paris, New York, Tokyo, Venice, and London*

*Sofia Coppola: The Politics of Visual Pleasure* interprets Coppola's oeuvre to date from a resolutely feminist and philosophical perspective. Using the work of a range of feminist theorists, Backman Rogers situates Coppola's work as a critique of postfeminist lifestyles that offer the viewer a feminist and feminine philosophy through beguilement, mood and surface.

**Anna Backman Rogers** is a Associate Professor/Reader in Feminist Philosophy and Visual Culture at the University of Gothenburg in Sweden.

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German Cinema in an International Context

General Editors:

Hans-Michael Bock, *CineGraph Hamburg*

Tim Bergfelder, *University of Southampton*

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Screening Art

Modernist Aesthetics and the Socialist Imaginary in East German Cinema

Seán Allan

*"Screening Art is deeply grounded in larger cultural questions that have had little discussion in English-language scholarship."* • Heather E. Mathews, *Pacific Lutheran University*

*Screening Art* represents the first full-length study of films about art and artists produced by the state-owned Eastern German film studio DEFA. It investigates the essential role that these "art films" played in the development of new paradigms of socialist art in post-war Europe.

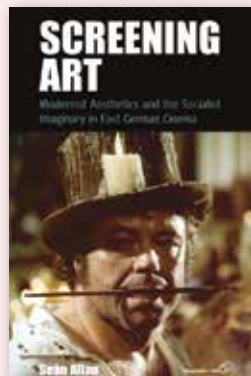
Seán Allan is Professor of German at the University of St Andrews.

Volume 20, *Film Europa*

February 2019, 302 pages, 20 illus., bibliog., index

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FORTHCOMING

The Cinema of Collaboration  
Conflict, Cooperation, and Exchange  
in East German Film

Mariana Ivanova

Almost from their very inception, European cinemas frequently undertook collaborative ventures in an attempt to cultivate a transnational "Film-Europe." And despite the significant obstacles that the East/West divide presented to achieving that ideal, in the postwar era it was DEFA, the state cinema of the newly created East Germany, that emerged as one of the primary sites where these practices persisted. DEFA sought international prestige through a range of initiatives, whether film exchange in occupied Germany, partnerships with independent producers in the West, or the promotion of genres like science fiction and Westerns to compete with Hollywood. Uniquely positioned between East and West, DEFA proved an unexpected but crucial mediator among European cinemas during a period of profound political division.

Mariana Ivanova is Assistant Professor of German at Miami University of Ohio with affiliations with the Film Studies Program and the Havighurst Center for Russian and Post-Soviet Studies.

Volume 21, *Film Europa*

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Blai Guarné is an Associate Professor and Coordinator of the East Asian Studies Programme at the Universitat Autònoma de Barcelona.

Artur Lozano-Méndez teaches Japanese Studies at the Universitat Autònoma de Barcelona.

Dolores P. Martinez is an Emeritus Reader in Anthropology at SOAS, University of London and Research Associate at ISCA, University of Oxford.

March 2019, 210 pages, 27 illus., bibliog., index

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Global Media and the 1960s Remaking of American Foreign Policy

Sönke Kunkel

*"Kunkel provides an empirically grounded framework for understanding the United States as an imperial power that cultivated recognition through pictures."* • *Diplomatic History*

Sönke Kunkel is Professor of North American History at the John F. Kennedy Institute for North American Studies at the Free University of Berlin.

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Neil Gregor is Professor of Modern European History at the University of Southampton.

Thomas Irvine is Associate Professor of Music at the University of Southampton.

Volume 18, *Spektrum: Publications of the German Studies Association*

December 2018, 320 pages, 14 illus., bibliog., index

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**Clara Calvo** is Professor of English at the University of Murcia (Spain).

**Ton Hoenselaars** is Professor of English Renaissance literature at Utrecht University (the Netherlands).

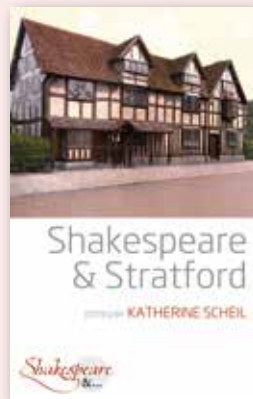
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Afterword by Nicola J. Watson

As the site of literary pilgrimage since the eighteenth century, the home of the Royal Shakespeare Company and the topic of hundreds of imaginary portrayals, Stratford is ripe for analysis, both in terms of its factual existence and its fictional afterlife. The essays in this volume consider the various manifestations of the physical and metaphorical town on the Avon, across time, genre and place, from America to New Zealand, from children's literature to wartime commemorations. We meet many Stratfords in this collection, real and imaginary, and the interplay between the two generates new visions of the place.

**Katherine Scheil** is Associate Professor of English at the University of Minnesota.

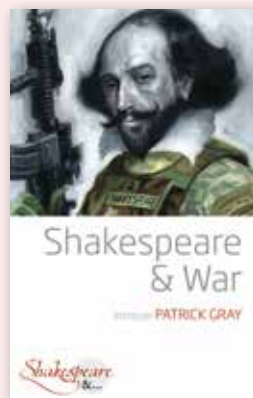
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Offering a variety of perspectives on the history and role of Arab Shakespeare translation, production, adaptation and criticism, this volume explores both international and locally focused Arab/ic appropriations of Shakespeare's plays and sonnets.

**Katherine Hennessey** is currently a Moore Institute Visiting Fellow at the National University of Ireland, Galway.

**Margaret Litvin** is Associate Professor of Arabic and Comparative Literature and founding director of Middle East & North Africa Studies at Boston University.

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**Rob Conkie** is Senior Lecturer in Theatre at La Trobe University.

**Scott Maisano** is Associate Professor of English Literature at the University of Massachusetts Boston.

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**Patrick Gray** is Associate Professor of English Studies at Durham University.

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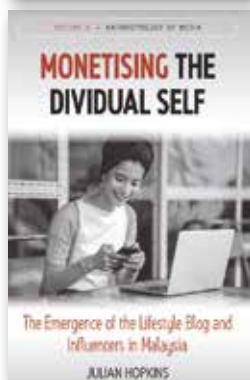
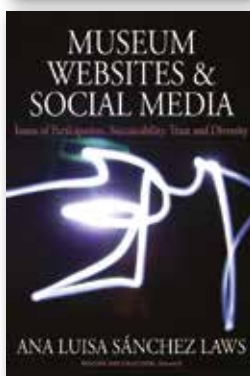
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**Johannes Paulmann** is Director of the Leibniz Institute of European History at Mainz (Germany).

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December 2018, 316 pages, 34 illus., bibliog., index  
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Ana Luisa Sánchez Laws

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This volume provides insight into the issues behind designing and implementing web pages and social media to serve the broadest range of museum stakeholders.

**Ana Sánchez Laws** is Associate Professor in Media and Design, Volda University College, Norway.

Volume 8, *Museums and Collections*  
January 2019, 212 pages, 11 illus., 3 tables, bibliog., index  
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Julian Hopkins

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**Julian Hopkins** is Adjunct Senior Research Fellow at the School of Arts & Social Sciences, Monash University Malaysia.

Volume 8, *Anthropology of Media*  
January 2019, 236 pages, 26 illus., bibliog., index  
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Jonathan Friedman

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**Jonathan Friedman** is Distinguished Professor Emeritus Department of Anthropology, University of California San Diego and Directeur d'études, EHESS Paris.

Volume 2, *Loose Can(n)ons*  
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NEW

## Comical Modernity Popular Humour and the Transformation of Urban Space in Late Nineteenth Century Vienna

Heidi Hakkarainen

*Comical Modernity* looks at the years between 1857-1890, a period of dramatic urban renewal within Vienna during which the city's rapidly changing face was a popular topic in publications. This book shows how humor provided access to understanding modernity in an era of radical change, thus broadening our understanding of the cultural history of nineteenth-century Vienna.

**Heidi Hakkarainen** is a postdoctoral researcher at the University of Turku, Finland, where she also obtained her doctorate.

Volume 23, *Austrian and Habsburg Studies*  
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Edited by Griselda Pollock and Max Silverman

*Concentrationary Art* represents the first translation into English of Jean Cayrol's two essays on concentrationary art, as well as the first book-length study of his theory.

**Griselda Pollock** is Professor of Social & Critical Histories of Art and Director of the Centre for Cultural Analysis, Theory & History at the University of Leeds.

**Max Silverman** is Professor of Modern French Studies at the University of Leeds.

April 2019, 332 pages, 21 illus., bibliog., index  
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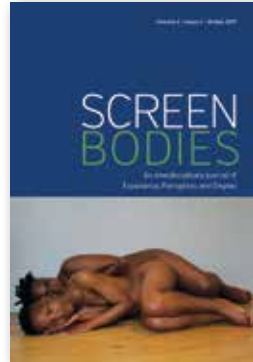
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Editor: Brian Bergen-Aurand, *Bellevue College, Washington*

*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.

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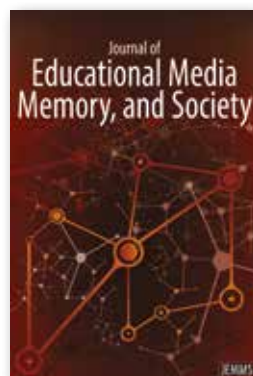
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OF RELATED INTEREST

**JOURNAL OF EDUCATIONAL MEDIA, MEMORY, AND 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.

The construction of collective memory and conceptions of space, the production of meaning, image formation, forms of representation, and perceptions of the “self” and the “other,” as well as processes of identity construction (ethnic, national, regional, religious, institutional, gender) are of particular interest. Special importance is given to the significance of educational media for social cohesion and conflict. The journal is international and interdisciplinary and welcomes empirically based contributions from the humanities and the social sciences as well as theoretical and methodological studies.

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