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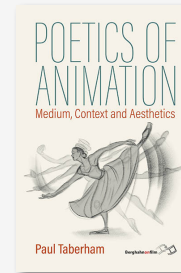
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Cover image: Willy Fritsch and Lilian Harvey dancing in Liebeswalzer (1930). Courtesy of Jan-Christopher Horak's private film still collection.



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### Medium, Context and Aesthetics

Paul Taberham

*"By broadening the theoretical conversation around animation through poetics, the author positions it not as an isolated form but as an integral part of*

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*"a highly ambitious book that offers readers a set of interpretive tools and areas of intense focus, which enhance aesthetic and experiential encounters with commercial animation and its diverse production techniques."*

• Dr Christopher Holliday, King's College London

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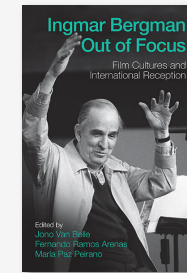
### The Man and His Films

Żaneta Jamrozik and Ewa Mazierska

Presenting a critical reassessment of seven feature films directed by Roman Polanski since *The Pianist* (2002), this book argues

that his later work merits scholarly attention equal to that accorded to his earlier films. Drawing on interdisciplinary approaches, it explores these productions through perspectives rarely applied to Polanski's cinema, including transmedial storytelling, representations of labour, Slavic and French postcolonial studies, and contemporary discourses on misinformation.

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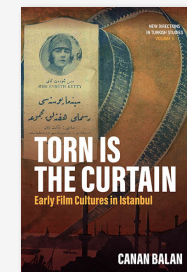
## INGMAR BERGMAN OUT OF FOCUS

### Film Cultures and International Reception

Edited by Jono Van Belle,  
Fernando Ramos Arenas, María Paz Peirano (Foreword by Jan Holmberg (CEO of the Ingmar Bergman Foundation)

*"This volume is a welcome and vital contribution to the fields of Bergman Studies and Cinema Reception Studies. It challenges the long-standing misconception that Ingmar Bergman's films have occupied a narrow cultural space dominated by white, urban, middle-brow audiences in the United States and Western Europe. Moreover, this anthology is essential reading for those intrigued by overlooked histories of transnationality, or who delight in the discovery of new dimensions in well-trodden topics."* • Daniel Humphrey, Author of *Queer Bergman: Sexuality, Gender, and the European Art Cinema*

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## TORN IS THE CURTAIN

### Early Film Cultures in Istanbul

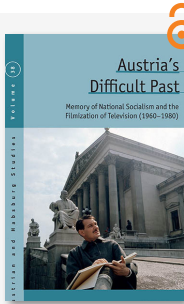
Canan Balan

Offering a feminist history of cinema at the edges of empire and the nation-state, this book explores how gender, class, and ethno-religious divisions were projected, performed,

and entangled. It focuses on the former Ottoman capital from the late nineteenth century to the early 1930s and investigates how cinema both reflected and shaped Istanbul's complex social fabric.

*"Th[is] book offers an original and much-needed perspective on the development of early film culture and modernity in a non-Western space, and challenges Eurocentric narratives of film history and culture."* • Ana Grgić, Babeş-Bolyai University

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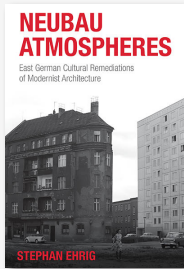
**Memory of National Socialism and the Filmization of Television (1960-1980)**

Jakub Gortat

The role played by film in reshaping Austria's post-war national identity is often studied within narrow historical and

geographical margins. Film history traditionally focuses on either the work of a sole director, German cinematography, or the immediate aftermath of World War II, and neglects the link that exists between historical television films and Austria's distinct culture of remembrance. In *Austria's Difficult Past*, Jakob Gortat addresses this gap by providing a comprehensive analysis of television films produced by Austrian (ORF) and German television studios between 1961 and 1980.

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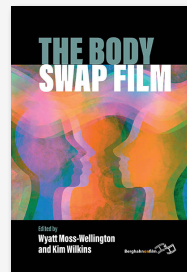
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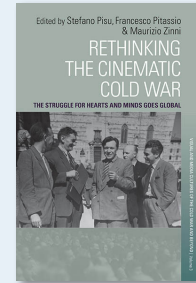
*global cinemas. In addition, the volume considers the digital body swap enabled by meme cultures, and the pleasures of player's embodiment of video game avatars. It revisits some mainstays of the body swap trope, such as Freaky Friday, and combines this with less well-trodden examples. This is a well-written, engaging and interdisciplinary account of the body swap film."* • Frances Smith, University of Sussex

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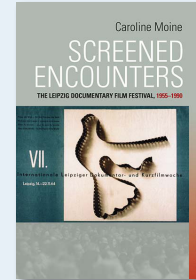
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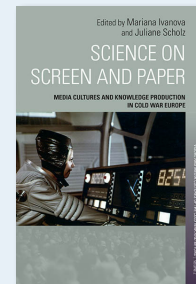


**SCREENED ENCOUNTERS**  
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Preface by Dina Iordanova  
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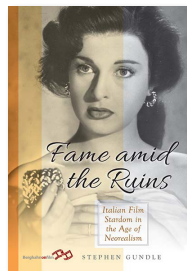
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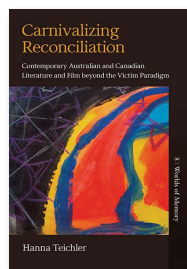
Stephen Gundle

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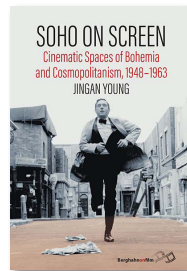
*a compelling underlying theoretical premise: namely that reconciliation, thought through the Bakhtinian notion of carnival, is laid bare in all its pitfalls and promise."*

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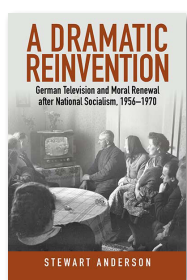
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Foreword by Peter Bradshaw

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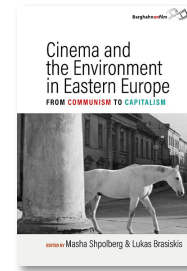
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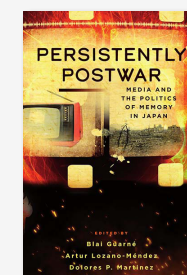
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Audiences for contemporary German film and television are

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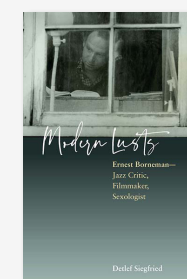
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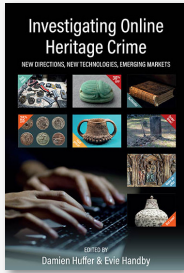
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From Reddit and YouTube to collector forums and live auctions, the avenues through which cultural heritage can be bought and sold are rapidly growing alongside new digital technologies. Considering anew the implications of this digital expansion for the online trafficking of cultural property and human remains, Investigating Online Heritage Crime conducts an exacting examination of these relatively under-researched “sites” of heritage crime.

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Salvatore Giusto

In Italy, national broadcasting and underworld media networks share a playbook, crafting political narratives and social identities, building neoliberal markets of visibility, and mobilizing the poor as populist political actors. Focusing on the social peripheries of Naples, this book examines how Camorra, one of Europe’s most entrenched and violently coercive criminal organizations, runs music, television, and online media empires that collide with state-regulated cultural industries. It reveals “systems” of cultural production where licit and illicit merge, entertainment becomes political, and power feeds on the public it claims to serve. In doing so, it challenges the mainstream understanding of the relationship between media, democracy, and violence in Italy and beyond.

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Edited by Birgit Bräuchler and Nina Grønlykke Møllerup  
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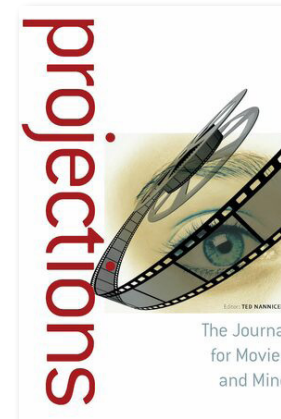
Digital media perpetuates every aspect of our lives, including our temporal perceptions. Time and attention have become one of the most precious resources, for users as well as corporate business. This book sheds light on these critical connections and how they influence not only our daily lives, but also how they exist in emerging power structures. It brings advances in the anthropological thinking about time into conversation with theorizations of media to develop an understanding of how media and time affect each other while keeping human experiences at the heart of the conversation.

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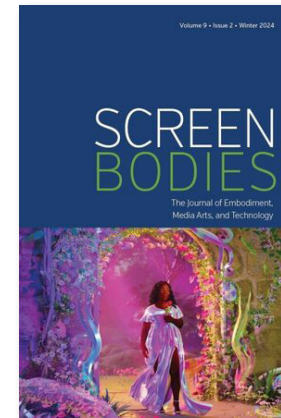
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