

Flesh Into Light The Films Of Amy Greenfield

The Films of Bong Joon Ho The Films of John Carpenter The Films of Budd Boetticher The Films of Andrei Tarkovsky Mercy in Her Eyes Identity and Memory The Films of Joel and Ethan Coen The Films of Gianni Amelio The Films of Orson Welles ReFocus: The Films of Spike Jonze Everyday Cinema The Films of Alan Parker, 1976-2003 The Films of Carol Reed The Films of Fritz Lang Dreams Within a Dream The Films of Oshima Nagisa Tarantino A to Zed The Films of Katharine Hepburn An Askew View The Films of Jess Franco The Traumatic Screen The Films of Joyce Wieland Speaking the Language of Desire The Films of Alfred Hitchcock The Films of Douglas Sirk The Modern Fantastic Crooked, but Never Common Melodrama and Meaning The Films of Hal Ashby George Stevens The Films of Roger Corman The Films of Jacques Tati The Films of Martin Scorsese and Robert De Niro Ferryman of Memories Beyond Caligari Arab Modernism as World Cinema Moving Figures The Films of Steven Spielberg Theology and the Films of Terrence Malick The Films of Peter Greenaway

Thank you very much for downloading Flesh Into Light The Films Of Amy Greenfield.Maybe you have knowledge that, people have look numerous period for their favorite books taking into consideration this Flesh Into Light The Films Of Amy Greenfield, but stop going on in harmful downloads.

Rather than enjoying a fine ebook following a mug of coffee in the afternoon, otherwise they juggled bearing in mind some harmful virus inside their computer. Flesh Into Light The Films Of Amy Greenfield is user-friendly in our digital library an online permission to it is set as public as a result you can download it instantly. Our digital library saves in complex countries, allowing you to acquire the most less latency era to download any of our books next this one. Merely said, the Flesh Into Light The Films Of Amy Greenfield is universally compatible next any devices to read.

The Films of Joyce Wieland Mar 09 2021 A visionary who consistently explored new styles and approaches in her art and films, Joyce Wieland grappled with nationalism, feminism, environmentalism and spirituality. The Films of Joyce Wieland brings together essays by Canadian and American theorists about the artists and her work. It includes a never-before-published interview between Wieland and experimental filmmaker Hollis Frampton and a comprehensive annotated bibliography of the film literature on Wieland. Published by Cinematheque Ontario. Distributed in Canada by Wilfrid Laurier University Press. Distributed outside Canada by Indiana University Press.

The Films of Fritz Lang Nov 17 2021 No Marketing Blurp

The Films of Jacques Tati Apr 29 2020 "A first translation was originally published with Guernica in 1997"--Page 4 of cover.

The Films of Bong Joon Ho Dec 30 2022 A new cultural generation -- Cinematic "perversions" : tonal shifts, visual gags, and techniques of

defamiliarization -- Social bujoris and the "narratives of failure" :
transnational genre and local politics in *Memories of murder* and *The host* --
Monsters within : moral ambiguity and anomie in *Barking dogs never bite* and
Mother -- Beyond the local : global politics and neoliberal capitalism in
Snowpiercer and *Okja* -- Conclusion: *Parasite*, a new beginning?

Mercy in Her Eyes Aug 26 2022 (Applause Books). This the first book to
examine the films of the acclaimed and popular Indian-born and Harvard
educated filmmaker, Mira Nair. A unique voice in cinema today, she is one of
the few female directors who made it to the top of a male-dominated
profession. Her films feature an incomparably sensuous visual style yet at
the same time often record the injustice of the disenfranchised and the
cross-pollination of East and West. Her twin themes of realism and romance
make for dazzling cinema. John Kenneth Muir analyzes all of Nair's work,
including: *Salaam Bombay!* (1988), the groundbreaking story of a young boy
abandoned by his family on the streets of Bombay; *Mississippi Masala* (1991),
an interracial small town romance between an Indian woman (Sarita Choudhury)
and an African American businessman (Denzel Washington); *Monsoon Wedding*
(2001), featuring a Bollywood carnival atmosphere, one of the most
successful foreign films ever released in the United States; *Hysterical
Blindness* (2002), the HBO film featuring Uma Thurman and Juliette Lewis,
looking for love in all the wrong places; The big-budget Hollywood
adaptation of the Thackeray novel *Vanity Fair* (2004), starring Reese
Witherspoon, Gabriel Byrne, and Eileen Atkins.

Identity and Memory Jul 25 2022 Considered to be one of the most
influential auteurs in French cinema today, Chantal Akerman has had a
profound impact on both feminist filmmaking discourse and avant-garde film.
She has shown herself to be an uncompromising and dedicated practitioner of
the cinematic arts in works such as *I...You...He...She* (*Je tu il elle*, 1974);
Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles (1975); *Meetings with
Anna* (*Les Rendez-vous d'Anna*, 1978); *American Stories/Food, Family, and
Philosophy* (*Histoires d'Amérique*, 1989); and *From the East* (*D'Est*, 1993).
Akerman has continued to create new and unexpected films that explore ideas
about image, gaze, space, performance, and narration. This collection of
essays edited by Gwendolyn Audrey Foster assesses Akerman's wide-ranging
oeuvre, particularly her exploration of identity and memory, and considers
her development as an artist and as a social force. Along with a detailed
filmography and bibliography, both compiled by Foster, ten of the key
figures in contemporary feminist moving-image discourse explore the themes
with which Akerman is preoccupied: sexuality and lesbian identity,
subjectivity, alterity, quotidian reality, the mother-daughter relationship,
and Jewish diasporic identity. The contributors include Maureen Turim, Sandy
Flitterman-Lewis, Jennifer M. Barker, Ivone Margulies, Catherine Fowler,
Janet Bergstrom, Ginette Vincendeau, Gwendolyn Audrey Foster, Judith Mayne,
and Kristine Butler. Originally published in the United Kingdom by Flicks
Books, this marks the first United States edition of *Identity and Memory:
The Films of Chantal Akerman*.

The Films of Steven Spielberg Oct 24 2019 *The Films of Steven Spielberg*
provides for the first time a collection of critical writings by
professional film critics about the director and his films, bringing
together many articles and reviews scattered in often inaccessible

specialist publications and professional journals. The opinions vary from complimentary to critical, but they definitely provide a well-rounded view of the films and the director. Twelve of Spielberg's major box office sellers are represented in essays that vary in complexity ranging from the heavily theoretical to the more general. For both film students and professionals in the film industry.

The Films of Gianni Amelio May 23 2022

The Films of Roger Corman May 31 2020 As well as providing detailed information on all of Corman's films, this A to Z of Roger Corman's works also covers early films by some of his proteges, including Francis Ford Coppola, Joe Dante, Jonathan Demme and Martin Scorsese.

The Films of Budd Boetticher Oct 28 2022 Budd Boetticher (1916-2001) was a bullfighter, a pleasant madman and a talented journeyman filmmaker who could--with the right material and drive--create a minor Western film classic as easily as he could kill a bull. Yet pain and passion naturally mixed in both endeavors. Drawing on studio archives and featuring insightful interviews with Boetticher and those who worked with him, this retrospective looks at each of his 33 films in detail, covering his cinematic career from his days as an assistant's assistant on the set of Hal Roach comedies to his last documentary some 45 years later.

Speaking the Language of Desire Feb 08 2021 Although Carl Dreyer is universally acknowledged to be one of the supreme masters of world cinema, it is one of the oddities of film history that beyond *The Passion of Joan of Arc*, his works have seldom had the general recognition that they undeniably deserve. This book is an attempt to bring his films to the awareness of contemporary filmgoers everywhere. The author argues that the key to an understanding of Dreyer's work is to be found in an appreciation of his distinctive style.

The Films of Martin Scorsese and Robert De Niro Mar 29 2020 In this book, Andrew J. Rausch examines the creative output of director Martin Scorsese and actor Robert De Niro: from their initial offering, *Mean Streets*, to their most recent film together, *Casino*. Rausch looks at their relationship as individual artists who combined their talents to create cinematic magic, including the recognized classics *Taxi Driver*, *Raging Bull* and *GoodFellas*.

Arab Modernism as World Cinema Dec 26 2019 Arab Modernism as World Cinema explores the radically beautiful films of Moroccan filmmaker Moumen Smihi, demonstrating the importance of Moroccan and Arab film cultures in histories of world cinema. Addressing the legacy of the Nahda or "Arab Renaissance" of the nineteenth and early twentieth century--when Arab writers and artists reenergized Arab culture by engaging with other languages and societies--Peter Limbrick argues that Smihi's films take up the spirit of the Nahda for a new age. Examining Smihi's oeuvre, which enacts an exchange of images and ideas between Arab and non-Arab cultures, Limbrick rethinks the relation of Arab cinema to modernism and further engages debates about the use of modernist forms by filmmakers in the Global South. This original study offers new routes for thinking about world cinema and modernism in the Middle East and North Africa, and about Arab cinema in the world.

George Stevens Jul 01 2020 "George Stevens could do anything," said veteran Hollywood producer Pandro S. Berman, "break your heart or make you laugh." Winner of two Best Director Oscars--for *A Place in the Sun* (1951) and *Giant*

(1956)--Stevens excelled in a range of genres, gave luster to some of Hollywood's brightest stars and was revered by his peers. Yet his work has been largely neglected by critics and scholars. This career retrospective highlights Stevens' achievements, particularly in his sweeping "American Dream" trilogy (A Place in the Sun, Shane (1953) and Giant). His recurrent themes and characteristic style reveal a progressive attitude towards women's experiences and highlight the continued relevance of his films today.

The Films of John Carpenter Nov 29 2022 The films of John Carpenter cover a tremendous range and yet all bear his clear personal stamp. From the horrifying (Halloween) to the touching (Starman) to the controversial (The Thing) to the comic (Big Trouble in Little China), his films reflect a unique approach to filmmaking and singular views of humanity and American culture. This analysis of Carpenter's films includes a historical overview of his career, and in-depth entries on each of his films, from 1975's Dark Star to 1998's Vampires. Complete cast and production information is provided for each. The book also covers those films written and produced by Carpenter, such as Halloween II and Black Moon Rising, as well as Carpenter's work for television. Appendices are included on films Carpenter was offered but turned down, the slasher films that followed in the wake of the highly-successful Halloween, the actors and characters who make repeated appearances in Carpenter's films, and ratings for Carpenter's work. Notes, bibliography, and index are included.

The Films of Jess Franco May 11 2021 The first edited volume devoted to the legendary cult director Jess Franco.

The Films of Alfred Hitchcock Jan 07 2021 The introduction gives an overview of Hitchcock's long career, with special attention to the varied influences on his work; themes that run through many of his films, from the "transference of guilt," to the connection between knowledge and danger; the overlooked importance of his presence within his films, including his famous cameo appearances and characters who represent him within the story; his fascination with performance and the ambiguities of illusion and reality; the question of viewing him and his work through the auteur theory; and other issues. Also discussed is the relationship between Hitchcock as a serious, even tormented artist and Hitchcock as a magician with a weakness for cinematic practical jokes. Six chapters then provide in-depth examinations of key films: Blackmail, his first talkie; Shadow of a Doubt, one of his personal favorites; The Wrong Man, which questions the nature of guilt and innocence; Vertigo, arguably his most profound work; Psycho, his most savage look at the nature of evil; and The Birds, his last masterpiece and one of his most widely misunderstood works. David Sterritt is film critic at The Christian Science Monitor and Adjunct Assistant Professor in the Graduate Film Division of Columbia University.

Everyday Cinema Feb 20 2022 Everyday Cinema presents the films (eight features and numerous shorts, computational, and installation films) of Marc Lafia. In his many films (including Exploding Oedipus; Love and Art; Confessions of an Image; Revolution of Everyday Life; Paradise; Hi, How Are You Guest 10497; and 27) Lafia probes what it is to construct an image, to forge systems of representation, to see and represent ourselves. His work has been defined as a cinema of emergence, a cinema of the event, in which

the very act of ubiquitous recording creates something new. *Everyday Cinema* is comprised of two parts, the first an in-depth look at his films and installations, project by project, providing background on how they came about, Lafia's process and ideas. The second part features selected interviews and over two hundred film stills wherein Lafia puts forward a new sense of the possibility of the cinema. As we all relentlessly record ourselves and are recorded, we become part of the cinematic fabric of life, part of a spectacle of which we are both constituent and constitutive. This is what Lafia sets out to capture and examine. With a Preface by Daniel Coffeen.

Tarantino A to Zed Aug 14 2021 Taking a look at the life and various influences of Quentin Tarantino, this book includes background information on all his actual and rumoured film assignments, the unfinished early films, producer credits and script-doctoring jobs. It also includes entries on Tarantino's leading players such as Tim Roth, Harvey Keitel, Christian Slater, Uma Thurman, Dennis Hopper and Bruce Willis, and examines the soundtracks to the films.

The Films of Alan Parker, 1976-2003 Jan 19 2022 The offbeat musicals *Fame* (1980), *Pink Floyd--The Wall* (1982), *The Commitments* (1991) and *Evita* (1996)... The stylized biopics *Midnight Express* (1978), *Mississippi Burning* (1988), *The Road to Wellville* (1994) and *Angela's Ashes* (1999)... The visceral social dramas *Shoot the Moon* (1982), *Birdy* (1984), *Come See the Paradise* (1990) and *The Life of David Gale* (2003)... The one-of-kind genre films *Bugsy Malone* (1979) and *Angel Heart* (1987)... These are the films of British director, writer, producer and cartoonist Sir Alan Parker. Among many awards and a knighthood, Parker is the founding director of the Director's Guild of Great Britain, and in 2013 won the honorary British Academy of Film and Television Arts Fellowship Award. Parker is known for his humility as a director and has never considered himself an auteur: "I have total admiration for film crews. They are the true heroes of the filmmaking process, not directors." He has worked alongside producer Alan Marshall, cinematographer Michael Seresin and the late film editor, Gerry Hambling. This book is the first study of his complete body of feature films (1976-2003).

The Traumatic Screen Apr 10 2021 Christopher Nolan occupies a rare realm within the Hollywood mainstream, creating complex, original films that achieve both critical acclaim and commercial success. In *The Traumatic Screen*, Stuart Joy builds on contemporary applications of psychoanalytic film theory to consider the function and presentation of trauma across Nolan's work, arguing that the complexity, thematic consistency and fragmentary nature of his films mimic the structural operation of trauma. From 1997's *Doodlebug* to 2017's *Dunkirk*, Nolan's films highlight cinema's ability to probe the nature of human consciousness while commenting on the relationship between spectator and screen. Joy examines Nolan's treatment of trauma – both individual and collective – through the formal construction, *mise en scène* and repeated themes of his films. The argument presented is based on close textual analysis and a methodological framework that incorporates the works of Sigmund Freud and Jacques Lacan. The first in-depth, overtly psychoanalytic understanding of trauma in the context of the director's filmography, this book builds on and challenges existing

scholarship in a bold new interpretation of the Nolan canon.

The Films of Carol Reed Dec 18 2021 Once enthroned as a major international filmmaker, Carol Reed has long since been banished to a musty corner of movie history. To dust off his work, however, is to discover a dazzling body of films, a canon as remarkable for its diversity as its quality. Building his case, film by film, Robert Moss argues persuasively for a reassessment of this gifted artist, claiming a place for him in the ranks of the world's greatest directors.

Melodrama and Meaning Sep 03 2020 Melodrama and Meaning is a major addition to the new historical approach to film studies. Barbara Klinger shows how institutions most associated with Hollywood cinema--academia, the film industry, review journalism, star publicity, and the mass media--create meaning and ideological identity for films. Chapters focus on Sirk's place in the development of film studies from the 1950s through the 1980s, as well as the history of the critical reception (both academic and popular) of Sirk's films, a history that outlines journalism's role in public tastemaking. Other chapters are devoted to Universal's selling of *Written on the Wind*, the machinery of star publicity and the changing image of Rock Hudson, and the contemporary "institutionalized" camp response to Sirk that has resulted from developments in mass culture.

The Modern Fantastic Nov 05 2020 This collection of seven critical essays explores the multifaceted nature of the cinema achievements of David Cronenberg. From *The Fly* through *Crash* and *M. Butterfly* Cronenberg's work has been provocative and important to the development of contemporary American film.

Beyond Caligari Jan 27 2020 Documents the work of the often neglected director of the German silent film classic, *The Cabinet of Dr. Caligari*. The chapters move chronologically through the different periods of Wiene's career, summarizing and critiquing 90 films he either directed or wrote. Originally published in German, the book includes black and white photographs and a filmography. Annotation copyrighted by Book News, Inc., Portland, OR

Dreams Within a Dream Oct 16 2021 "What we see, and what we seem, are but a dream, a dream within a dream." Michael Bliss views Miranda's voice-over at the beginning of *Picnic at Hanging Rock* as so pivotal in explaining the films of Peter Weir that he borrows her words to create the title of his own study of the Australian filmmaker's work. Bliss views Weir as an artist whose values are rooted in the realm of the dream, of the unconscious. Surrealistic in technique, Weir avoids the pedestrian assurances of a material realm in favor of an irresolution that, while potentially frustrating, is nonetheless for him a more truthful representation of what he considers reality. For Weir, as for Plato, Bliss demonstrates, "empirical reality is nothing more than a shadow of what is real." Bliss also considers Weir's heritage. Australian cinema, Bliss explains, is characterized by melodramatic narratives born of a desire to see good and evil portrayed in striking opposition. Weir, for example, dramatizes the contradictory forces of light versus darkness, reason versus mystery, and rationality versus magic in such films as *Picnic at Hanging Rock* and *The Last Wave*. This melodramatic emphasis is evident as well in the polarized characterizations in such films as *Witness*, *Dead Poets Society*, and *The Truman Show*. Bliss

also discusses Weir's use of another staple of Australian cinema? "mateship," the celebration of the bond between male companions. But by making self-knowledge dependent on action involving one's friends, Weir gives mateship a new meaning. Moreover, like other Australian filmmakers, Weir emphasizes the starkness of the Australian landscape, which functions either as a hazard or a deadly challenge, at least until American mythology caused him to see nature in a more positive light. Also prominent in Weir's films is an Australian spirit of rebellion coupled with the Aussie ambivalence toward all aspects of British culture. To help explain Weir's films, Bliss looks to Freud and Jung, whom Weir has studied, and also to two other prominent purveyors of myth and archetype, Northrop Frye and Joseph Campbell. Virtually all Weir characters struggle toward a new mode of awareness, a psychological awareness based on archetypal truths. Many of his films involve archetypal journeys heading through conflict to spiritual unity. Weir's quest is to find out what we really know and how we know what we know.

The Films of Douglas Sirk Dec 06 2020 The first comprehensive critical overview of the films of the acclaimed director

ReFocus: The Films of Spike Jonze Mar 21 2022 *ReFocus: The Films of Spike Jonze* is the first collection of essays on this important and original contemporary filmmaker. It looks at his ground-breaking work in both features and short forms, exploring the impact of his filmmaking across a range of philosophical and cultural discussions. Each of Jonze's feature films, from *Being John Malkovich* (1999) to *Her* (2013), is discussed at length, focusing on issues of authorship, narration, genre and adaptation. As well as the textual aspects of Jonze's feature films, the contributors consider his work in music videos and shorts - investigating his position as a filmmaker on the blurred boundaries between studio and independent modes of production.

The Films of Orson Welles Apr 22 2022 Critically assesses each of Welles' films, focusing on his role as director in such works as *Citizen Kane* and *The Magnificent Ambersons*

The Films of Andrei Tarkovsky Sep 27 2022 "Johnson and Petrie have produced an admirable book. Anyone who wants to make sense of Tarkovsky's films—a very difficult task in any case—must read it." —*The Russian Review* "This book is a model of contextual and textual analysis.... the Tarkovsky myth is stripped of many of its shibboleths and the thematic structure and coherence of his work is revealed in a fresh and stimulating manner." —*Europe-Asia Studies* "[This book,] with its wealth of new research and critical insight, has set the standard and should certainly inspire other writers to keep on trying to collectively explore the possible meanings of Tarkovsky's film world." —*Canadian Journal of Film Studies* "For Tarkovsky lovers as well as haters, this is an essential book. It might make even the haters reconsider." —*Cineaste* This definitive study, set in the context of Russian cultural history, throws new light on one of the greatest—and most misunderstood—filmmakers of the past three decades. The text is enhanced by more than 60 frame enlargements from the films.

The Films of Hal Ashby Aug 02 2020 Analyzes the films and filmmaking career of director Hal Ashby, placing his work in the cultural context of filmmaking in the 1970s.

Crooked, but Never Common Oct 04 2020 In a burst of creativity unmatched in Hollywood history, Preston Sturges directed a string of all-time classic comedies from 1939 through 1948—*The Great McGinty*, *The Lady Eve*, *Sullivan's Travels*, *The Palm Beach Story*, and *The Miracle of Morgan's Creek* among them—all from screenplays he alone had written. Cynical and sophisticated, romantic and sexually frank, crazily breakneck and endlessly witty, his movies continue to influence filmmakers and remain popular to this day. Yet despite this acclaim, Sturges's achievements remain underappreciated: he is too often categorized as a dialogue writer and plot engineer more than a director, or belittled as an irresponsible spinner of laughs. In *Crooked, but Never Common*, Stuart Klawans combines a critic's insight and a fan's enthusiasm to offer deeper ways to think about and enjoy Sturges's work. He provides an in-depth appreciation of all ten of the writer-director's major movies, presenting Sturges as a filmmaker whose work balanced slapstick and social critique, American and European traditions, and cynicism and affection for his characters. Tugging at loose threads—discontinuities, puzzles, and allusions that have dangled in plain sight—and putting the films into a broader cultural context, Klawans reveals structures, motives, and meanings underlying the uproarious pleasures of Sturges's movies. In this new light, Sturges emerges at last as one of the truly great filmmakers—and funnier than ever.

An Askew View Jun 12 2021 Looks at the films of Kevin Smith, tracing their characters, controversy over the language and content, themes, and critical reception.

The Films of Oshima Nagisa Sep 15 2021 This study of the films of Oshima Nagisa is both an essential introduction to the work of a major postwar director of Japanese cinema and a theoretical exploration of strategies of filmic style. For almost forty years, Oshima has produced provocative films that have received wide distribution and international acclaim. Formally innovative as well as socially daring, they provide a running commentary, direct and indirect, on the cultural and political tensions of postwar Japan. Best known today for his controversial films *In the Realm of the Senses* and *The Empire of Passion*, Oshima engages issues of sexuality and power, domination and identity, which Maureen Turim explores in relation to psychoanalytic and postmodern theory. The films' complex representation of women in Japanese society receives detailed and careful scrutiny, as does their political engagement with the Japanese student movement, postwar anti-American sentiments, and critiques of Stalinist tendencies of the Left. Turim also considers Oshima's surprising comedies, his experimentation with Brechtian and avant-garde theatricality as well as reflexive textuality, and his essayist documentaries in this look at an artist's gifted and vital attempt to put his will on film.

Ferryman of Memories Feb 26 2020 *Ferryman of Memories: The Films of Rithy Panh* is an unconventional book about an unconventional filmmaker. Rithy Panh survived the Cambodian genocide and found refuge in France where he discovered in film a language that allowed him to tell what happened to the two million souls who suffered hunger, overwork, disease, and death at the hands of the Khmer Rouge. His innovative cinema is made with people, not about them—even those guilty of crimes against humanity. Whether he is directing Isabelle Huppert in *The Sea Wall*, following laborers digging

trenches or interrogating the infamous director of S-21 prison, aesthetics and ethics inform all he does. With remarkable access to the director and his work, Deirdre Boyle introduces readers to Panh's ground-breaking approach to perpetrator cinema and dazzling critique of colonialism, globalization, and the refugee crisis. *Ferryman of Memories* reveals the art of one of the masters of world cinema today, focusing on nineteen of his award-winning films, including *Rice People*, *The Land of Wandering Souls*, *S-21: The Khmer Rouge Killing Machine*, and *The Missing Picture*.

Theology and the Films of Terrence Malick Sep 22 2019 Terrence Malick is one of the most important and controversial filmmakers of the last few decades. Yet his renown does not stem from box office receipts, but rather from his inimitable cinematic vision that mixes luminous shots of nature, dreamlike voiceovers, and plots centered on enduring existential questions. Although scholars have thoroughly examined Malick's background in philosophy, they have been slower to respond to his theological concerns. This volume is the first to focus on the ways in which Malick integrates theological inquiries and motifs into his films. The book begins with an exploration of Malick's career as a filmmaker and shows how his Heideggerian interests relate to theology. Further essays from established and up-and-coming scholars analyze seven of Malick's most prominent films – *Badlands* (1973), *Days of Heaven* (1978), *The Thin Red Line* (1998), *The New World* (2005), *The Tree of Life* (2011), *To the Wonder* (2012), and *Knight of Cups* (2015) – to show how his cinematic techniques point toward and overlap with principles of Christian theology. A thorough study of an iconic filmmaker, this book is an essential resource for students and scholars in the emerging field of religion and film.

The Films of Joel and Ethan Coen Jun 24 2022 Filmmaker brothers Joel and Ethan Coen got their start in the independent film business in 1984 with their debut feature *Blood Simple*, which won the award of Best Dramatic Feature at Sundance in 1985 and was hailed as one of the best films of the year by the National Board of Review. Since their early success, the Coen Brothers have built a name for themselves and gone on to create other big-name movies such as *Raising Arizona*, *Fargo*, and *The Big Lebowski*. This book is a comprehensive account of these four films and *Miller's Crossing*, *Barton Fink* and *The Hudsucker Proxy*. Production information and in-depth analysis and critique are provided, as well as discussions on how each movie functions in the broader context of the Coens' work, and the themes, strategies, and motifs often utilized by the Coens.

Moving Figures Nov 24 2019 Since 1979, China has been undergoing a period of immense social and economic change, transitioning from state-run economics to free market capitalism. This book focuses on how the 'Reform Era' has been constructed in the work of the director Jia Zhangke, analysing the archetypal class figures of worker, peasant, soldier, intellectual and entrepreneur that are found in his films. Examining how these figures are represented, and how Jia's cinematography creates those 'structures of feeling' that concretise around a particular time and place, the book argues that Jia's cinema should be understood not just as narratives that represent Chinese social transition, but also as an effort to engage the audience's emotional responses through representation, symbolism and the affective experience of specific cinematic tropes. Making an important contribution to

scholarship about the Reform Era, and opening up many new areas in the larger fields of Chinese visual culture, cultural studies and the affective qualities of film, this is groundbreaking work about a cinematic culture in a period of profound transformation.

The Films of Peter Greenaway Aug 22 2019 An in-depth study of Peter Greenaway's films.

The Films of Katharine Hepburn Jul 13 2021