

the cinema of small nations

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Delve into the vibrant and often overlooked world of small nations cinema, exploring the distinct national film identities and compelling narratives emerging from countries with developing or independent film industries. This rich tapestry of world cinema offers unique perspectives, challenging dominant cinematic trends and enriching global film studies.

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Cinema of Small Nations

Within cinema studies there has emerged a significant body of scholarship on the idea of 'National Cinema' but there has been a tendency to focus on the major national cinemas. Less developed within this field is the analysis of what we might term minor or small national cinemas, despite the increasing significance of these small entities with the international domain of moving image production, distribution and consumption. The Cinema of Small Nations is the first major analysis of small national cinemas, comprising twelve case studies of small national--and sub national--cinemas from around the world, including Ireland, Denmark, Iceland, Scotland, Bulgaria, Tunisia, Burkina Faso, Cuba, Singapore, Taiwan, Hong Kong and New Zealand. Written by an array of distinguished and emerging scholars, each of the case studies provides a detailed analysis of the particular cinema in question, with an emphasis on the last decade, considering both institutional and textual issues relevant to the national dimension of each cinema. While each chapter contains an in-depth analysis of the particular cinema in question, the book as a whole provides the basis for a broader and more properly comparative understanding of small or minor national cinemas, particularly with regard to structural constraints and possibilities, the impact of globalization and internationalisation, and the role played by economic and cultural factors in small-nation contexts.

The Media in Europe's Small Nations

Small nations are growing in prominence. In 1950, there were 22 sovereign European states with a population below 18 million. Today there are 36 – not to mention many more stateless nations. What are the particular characteristics of the media in small nations? What challenges do broadcasters and other media institutions in these countries face, how can these be overcome, and are there advantages to operating in a small national context? How are small nations represented on screen, and how do audiences in small nations engage with the media? Bringing together perspectives from across Europe, including case-studies on Catalonia, the Basque Country, Wales, Scotland, Iceland, Portugal, Slovenia and Macedonia, this collection answers these questions. At the same time, it provides readers with insights into broader issues of media policy, representation, national identity, transnationalism, audience reception and media research methods. With European media institutions and practitioners

coming to terms with the changes brought about by digitisation and globalisation against a backdrop of financial uncertainty, this collection offers a timely contribution to debates about the media in Europe. Contributors include: Steve Blandford, John Newbigin, Sally Broughton Micova, Josep Àngel Guimerà, Ana Fernández Viso, Agnes Schindler, Dilys Jones, Trish Reid, Jacqui Cochrane, Anabela de Sousa Lopes and Merris Griffiths.

Radio in Small Nations

A collection which considers the crucial role of radio in small nations, presenting diverse voices and diverse themes and held together by passionate and scrupulous research.

Dictionary of African Filmmakers

Chiefly short biographies and filmographies.

A Companion to Australian Cinema

The first comprehensive volume of original essays on Australian screen culture in the twenty-first century. *A Companion to Australian Cinema* is an anthology of original essays by new and established authors on the contemporary state and future directions of a well-established national cinema. A timely intervention that challenges and expands the idea of cinema, this book brings into sharp focus those facets of Australian cinema that have endured, evolved and emerged in the twenty-first century. The essays address six thematically-organized propositions – that Australian cinema is an Indigenous screen culture, an international cinema, a minor transnational imaginary, an enduring auteur-genre-landscape tradition, a televisual industry and a multiplatform ecology. Offering fresh critical perspectives and extending previous scholarship, case studies range from *The Lego Movie*, *Mad Max*, and Australian stars in Hollywood, to transnational co-productions, YouTube channels, transmedia and nature-cam documentaries. New research on trends – such as the convergence of television and film, digital transformations of screen production and the shifting roles of women on and off-screen – highlight how established precedents have been influenced by new realities beyond both cinema and the national. Written in an accessible style that does not require knowledge of cinema studies or Australian studies *Presents* original research on Australian actors, such as Cate Blanchett and Chris Hemsworth, their training, branding, and path from Australia to Hollywood *Explores* the films and filmmakers of the Blak Wave and their challenge to Australian settler-colonial history and white identity *Expands* the critical definition of cinema to include YouTube channels, transmedia documentaries, multiplatform changescapes and cinematic remix *Introduces* readers to founding texts in Australian screen studies *A Companion to Australian Cinema* is an ideal introductory text for teachers and students in areas including film and media studies, cultural and gender studies, and Australian history and politics, as well as a valuable resource for educators and other professionals in the humanities and creative arts.

A Companion to Eastern European Cinemas

A Companion to Eastern European Cinemas showcases twenty-five essays written by established and emerging film scholars that trace the history of Eastern European cinemas and offer an up-to-date assessment of post-socialist film cultures. Showcases critical historical work and up-to-date assessment of post-socialist film cultures *Features* consideration of lesser known areas of study, such as Albanian and Baltic cinemas, popular genre films, cross-national distribution and aesthetics, animation and documentary *Places* the cinemas of the region in a European and global context *Resists* the Cold War classification of Eastern European cinemas as “other” art cinemas by reconnecting them with the main circulation of film studies *Includes* discussion of such films as *Taxidermia*, *El Perro Negro*, *12:08 East of Bucharest* *Big Töll*, and *Breakfast on the Grass* and explores the work of directors including Tamás Almási, Walerian Borowczyk, Roman Polanski, Jerzy Skolimowski, Andrzej Źuławski, and Karel Vachek amongst many others

Small Cinemas of the Andes

This book examines the emergence of small cinemas of the Andes, covering digital peripheries in Ecuador, Bolivia, Peru and Colombia. The volume critically assesses heterogeneous audiovisual practices and subaltern agents, elucidating existing tensions, contradictions and resistances with respect to established cinematic norms. The reason these small cinematic sectors are of interest is

twofold: first, the film markets of the aforementioned countries are often eclipsed by the filmmaking giants of Mexico, Brazil and Argentina; second, within the Andean countries these small cinemas are overshadowed by film board-backed cinemas whose products are largely designed for international film festivals.

Film Genres in Hungarian and Romanian Cinema

This book analyzes Hungarian and Romanian cinema employs a film historical overview to merge the study of small national cinemas with film genre theory and cultural theory.

European Visions

This volume examines the challenges cinemas in small European countries have faced since 1989. It explores how notions of scale and »small cinemas« relate to questions of territory, transnational media flows, and globalization. Employing a variety of approaches from industry analysis to Deleuze & Guattari's concept of the »minor«, contributions address the relationship of small cinemas to Hollywood, the role of history and memory, and the politics of place in post-Socialist cinemas.

Media in the Middle East

This edited volume offers the first extended, cross-disciplinary exploration of the cumulative problems and increasing importance of various forms of media in the Middle East. Leading scholars with expertise in Middle Eastern studies discuss their views and perceptions of the media's influence on regional and global change. Focusing on aspects of economy, digital news, online businesses, gender-related issues, social media, and film, the contributors of this volume detail media's role in political movements throughout the Middle East. The volume illustrates how the increase in Internet connections and mobile applications have resulted in an emergence of indispensable tools for information acquisition, dissemination, and activism.

Cinema at the Periphery

Highlights the industries, markets, identities, and histories that distinguish cinema beyond the traditional hubs of mainstream Western cinema.

The Routledge Companion to Cinema and Politics

The Routledge Companion to Cinema and Politics brings together forty essays by leading film scholars and filmmakers in order to discuss the complex relationship between cinema and politics. Organised into eight sections - Approaches to Film and Politics; Film, Activism and Opposition; Film, Propaganda, Ideology and the State; The Politics of Mobility; Political Hollywood; Alternative and Independent Film and Politics; The Politics of Cine-geographies and The Politics of Documentary - this collection covers a broad range of topics, including: third cinema, cinema after 9/11, eco-activism, human rights, independent Chinese documentary, film festivals, manifestoes, film policies, film as a response to the post-2008 financial crisis, Soviet propaganda, the impact of neoliberalism on cinema, and many others. It foregrounds the key debates, concepts, approaches and case studies that critique and explain the complex relationship between politics and cinema, discussing films from around the world and including examples from film history as well as contemporary cinema. It also explores the wider relationship between politics and entertainment, examines cinema's response to political and social transformations and questions the extent to which filmmaking, itself, is a political act.

New Punk Cinema

New Punk Cinema is the first book to examine a new breed of film that is indebted to the punk spirit of experimentation, do-it-yourself ethos, and an uneasy, often defiant relationship with the mainstream. An array of established and emerging scholars trace and map the contours of new punk cinema, from its roots in neorealism and the French New Wave, to its flowering in the work of Lars von Trier and the Dogma 95 movement. Subsequent chapters explore the potentially democratic and even anarchic forces of digital filmmaking, the influences of hypertext and other new media, the increased role of the viewer in arranging and manipulating the chronology of a film, and the role of new punk cinema in plotting a course beyond the postmodern. The book examines a range of films, including *The Blair Witch Project*, *Time Code*, *Run Lola Run*, *Memento*, *The Celebration*, *Gummo*, and *Requiem for a Dream*. *New Punk Cinema* is ideal for classroom use at the undergraduate and graduate levels, as well as for film

scholars interested in fresh approaches to the emergence of this vital new turn in cinema. Features* Offers a comprehensive examination of the term 'new punk' cinema.* Provides several new approaches for the study of digital cinema.* Includes close analysis of several key new punk films and directors.

The Education of the Filmmaker in Europe, Australia, and Asia

Practice-based film education is a crucial element in the institutional landscape of film. This book fills the gap in understanding practice-based film scholarship, focusing on Europe, Asia, and Australia.

The Oxford Handbook of Chinese Cinemas

What does it mean for a cinematic work to be "Chinese"? Does it refer specifically to a work's subject, or does it also reflect considerations of language, ethnicity, nationality, ideology, or political orientation? Such questions make any single approach to a vast field like "Chinese cinema" difficult at best. Accordingly, *The Oxford Handbook of Chinese Cinemas* situates the term more broadly among various different phases, genres, and distinct national configurations, while taking care to address the consequences of grouping together so many disparate histories under a single banner. Offering both a platform for cross-disciplinary dialogue and a mapping of Chinese cinema as an expanded field, this Handbook presents thirty-three essays by leading researchers and scholars intent on yielding new insights and new analyses using three different methodologies. Chapters in Part I investigate the historical periodizations of the field through changing notions of national and political identity — all the way from the industry's beginnings in the 1920s up to its current forms in contemporary Hong Kong, Taiwan, and the global diaspora. Chapters in Part II feature studies centered on the field's taxonomical formalities, including such topics as the role of the Chinese opera in technological innovation, the political logic of the "Maoist film," and the psychoanalytic formula of the kung fu action film. Finally, in Part III, focus is given to the structural elements that comprise a work's production, distribution, and reception to reveal the broader cinematic apparatuses within which these works are positioned. Taken together, the multipronged approach supports a wider platform beyond the geopolitical and linguistic limitations in existing scholarship. Expertly edited to illustrate a representative set of up to date topics and approaches, *The Oxford Handbook of Chinese Cinemas* provides a vital addition to a burgeoning field still in its formative stages.

Handbook of State Aid for Film

This book is an analysis of the specificities of public film funding on an international scale. It shows how public funding schemes add value to film-making and other audio-visual productions and provides a comprehensive analysis of today's global challenges in the film industry such as industry change, digital transformation, and shifting audience tastes. Based on insights from fields such as cultural economics, media economics, media management and media governance studies, the authors illustrate how public spending shapes the financial fitness of national and international film industries. This highly informative book will help both scholars and practitioners in the film industry to understand the complexity of issues and the requirements necessary to preserve the social benefits of film as an important cultural good.

World Cinemas, Transnational Perspectives

SCMS Award Winner "Best Edited Collection" The standard analytical category of "national cinema" has increasingly been called into question by the category of the "transnational." This anthology examines the premises and consequences of the coexistence of these two categories and the parameters of historiographical approaches that cross the borders of nation-states. The three sections of *World Cinemas, Transnational Perspectives* cover the geopolitical imaginary, transnational cinematic institutions, and the uneven flow of words and images.

The Palgrave Handbook of Asian Cinema

This collection offers new approaches to theorizing Asian film in relation to the history, culture, geopolitics and economics of the continent. Bringing together original essays written by established and emerging scholars, this anthology transcends the limitations of national borders to do justice to the diverse ways in which the cinema shapes Asia geographically and imaginatively in the world today. From the revival of the Silk Road as the "belt and road" of a rising China to historical ruminations on the legacy of colonialism across the continent, the authors argue that the category of "Asian cinema" from Turkey to the edges of the Pacific continues to play a vital role in cutting-edge film research. This

handbook will serve as an essential guide for committed scholars, students, and all those interested in the past, present, and possible future of Asian cinema in the 21st century.

Grounded Nationalisms

Maleševi shows how the recent escalation of populist nationalism is not an anomaly, but the result of globalisation and nationalism developing together through modern history.

De-Westernizing Film Studies

De-Westernizing Film Studies aims to consider what form a challenge to the enduring vision of film as a medium - and film studies as a discipline - modelled on 'Western' ideologies, theoretical and historical frameworks, critical perspectives as well as institutional and artistic practices, might take today. The book combines a range of scholarly writing with critical reflection from filmmakers, artists & industry professionals, comprising experience and knowledge from a wide range of geographical areas, film cultures and (trans-)national perspectives. In their own ways, the contributors to this volume problematize a binary mode of thinking that continues to promote an idea of 'the West and the rest' in relation to questions of production, distribution, reception and representation within an artistic medium (cinema) that, as part of contemporary moving image culture, is more globalized and diversified than at any time in its history. In so doing, De-Westernizing Film Studies complicates and/or re-thinks how local, national and regional film cultures 'connect' globally, seeking polycentric, multi-directional, non-essentialized alternatives to Eurocentric theoretical and historical perspectives found in film as both an artistic medium and an academic field of study. The book combines a series of chapters considering a range of responses to the idea of 'de-westernizing' film studies with a series of in-depth interviews with filmmakers, scholars and critics. Contributors: Nathan Abrams, John Akomfrah, Saër Maty Bâ, Mohammed Bakrim, Olivier Barlet, Yifen Beus, Farida Benlyazid, Kuljit Bhamra, William Brown, Campbell, Jonnie Clementi-Smith, Shahab Esfandiary, Coco Fusco, Patti Gaal-Holmes, Edward George, Will Higbee, Katharina Lindner, Daniel Lindvall, Teddy E. Mattera, Sheila Petty, Anna Piva, Deborah Shaw, Rod Stoneman, Kate E. Taylor-Jones

Precarity in European Film

This volume brings together renowned scholars and early career-researchers in mapping the ways in which European cinema —whether arthouse or mainstream, fictional or documentary, working with traditional or new media— engages with phenomena of precarity, poverty, and social exclusion. It compares how the filmic traditions of different countries reflect the socioeconomic conditions associated with precarity, and illuminates similarities in the iconography of precarious lives across cultures. While some of the contributions deal with the representations of marginalized minorities, others focus on work-related precarity or the depictions of downward mobility. Among other topics, the volume looks at how films grapple with gender inequality, intersectional struggle, discriminatory housing policies, and the specific problems of precarious youth. With its comparative approach to filmic representations of European precarity, this volume makes a major contribution to scholarship on precarity and the representation of social class in contemporary visual culture.

Finnish Cinema

This book presents an expert analysis of the transnational aspects of Finnish cinema throughout its history. As a small nation cinema, Finnish film culture has, even at its most nationalistic, always been attached to developments in other film producing nations in terms of production and distribution as well as genres and aesthetics. Recent developments in film theory offer exciting new approaches and methodologies for the study of transnational phenomena in the field of film culture, both past and present. The authors employ a wide range of cutting edge methodologies in order to address the major issues involved in transnational approaches to film culture. Until recently, much of this research has focused on globalization and questions related to diasporic cinema, while transnational issues related to small nation film cultures have been marginalized. This study focuses on how small nation cinemas have faced the dilemma of contributing to the construction and maintenance of national culture and identity, while responding to audience tastes largely shaped by foreign cinemas. With Finland's intriguing political placement between East and West, along with the high portion of film history preserved in Finnish archives, this thoroughly contextualized multidisciplinary analysis of Finnish film history serves as an illuminating case study of the transnational aspects of small nation cinemas.

The Routledge Companion to Iberian Studies

"The Routledge Companion to Iberian Studies takes an important place in the scholarly landscape by bringing together a compelling collection of essays that reflect the evolving ways in which researchers think and write about the Iberian Peninsula. Features include: A comprehensive approach to the different languages and cultural traditions of the Iberian Peninsula; -- Five chronological sections spanning the period from the Middle Ages to the 21st century; -- A state-of-the-art account of the field, reaffirming Iberian Studies as a dynamic and evolving discipline with promising areas for future research; -- An array of topics of an interdisciplinary nature (history and politics, language and literature, cultural studies and visual arts), focusing on the cultural distinctiveness of Iberian traditions; -- New perspectives and avenues of inquiry that aim to promote a comparative mode within Iberian Studies and Hispanism. The fifty authoritative, original essays will provide readers with a diverse cross-section of texts that will enrich their knowledge of Iberian Studies from an international perspective"--

The Cinema of Aki Kaurismäki

Aki Kaurismäki is an enigma, an eminent auteur who claims his films are a joke. Since 1983, Kaurismäki has produced classically-styled films filled with cinephilic references to film history. He has earned an international art-house audience and many prizes, influencing such directors as Jim Jarmusch, Quentin Tarantino, and Wes Anderson. Yet Kaurismäki is often depicted as the loneliest, most nostalgic of Finns (except when he promotes his films, makes political statements, and runs his many businesses). He is also depicted as a bohemian known for outlandish actions and statements. *The Cinema of Aki Kaurismäki* is the first comprehensive English-language study of this eccentric director. Drawing on revisionist approaches to film authorship, the text links the filmmaker and his films to the stories and issues animating film aesthetics and history, nostalgia, late modernity, politics, commerce, film festivals, and national cinema.

The Danish Directors 2

Over the last two decades or so, the New Danish Cinema has established itself as an important source of cinematic renewal and innovation, and as a model for how small, minor or peripheral cinemas can survive in an industry dominated by Global Hollywood. Following in the footsteps of critically-acclaimed *The Danish Directors* (also published by Intellect), *The Danish Directors 2* provides a practitioner's perspective on the social, cultural, and economic milieus in which Danish film-makers have been able to develop their practice, and to thrive. With insider information about the making, marketing and distribution of award-winning films, and interviews with seminal directors such as Anders Thomas Jensen, Annette K. Olesen, and Lone Scherfig, *The Danish Directors 2* allows readers entry into what might seem to be a forbidding body of work. The editors are knowledgeable and sensitive interrogators, and their appreciation of the specific qualities of each director's work elicits thoughtful replies. This volume will appeal to students, scholars, and cinephiles alike.

Miraculous Realism

An authoritative study of this postsecular film movement from the French-Belgian border region that rose to prominence at the turn of the twenty-first century. At the 1999 Cannes Film Festival, two movies from northern-Francophone Europe swept almost all the main awards. *Rosetta* by the Walloon directors Jean-Pierre and Luc Dardenne won the Golden Palm, and *L'humanité* by the French director Bruno Dumont won the Grand Prize; both won acting awards as well. Taking this "miracle" of Cannes as the point of departure, Niels Niessen identifies a transregional film movement in the French-Belgian border region—the *Cinéma du Nord* or "cinema of the North." He examines this movement within the contexts of French and Belgian national cinemas from the silent era to the digital age, as well as that of the new realist tendency in world cinema of the last three decades. In addition, he traces, from a northern perspective, a secular-religious tradition in Francophone-European film and philosophy from Bresson and Pialat, via Bazin, Deleuze, and Godard, to the Dardennes and Dumont, while critiquing this tradition for its frequent use of a humanist vocabulary of grace for a secular world. Once a cradle of the Industrial Revolution, the Franco-Belgian Nord faced economic crisis for most of the twentieth century. *Miraculous Realism* demonstrates that the *Cinéma du Nord*'s rise to prominence resulted from the region's endeavor to reinvent itself economically and culturally at the crossroads of Europe after decades of recession. "This book not only makes a major contribution to the field but also creates a new area in this field: the opening up of discussion of the *Cinéma du Nord* in geopolitical, historical, and

theoretical terms, through a blend of fine close reading and broader commentary.” — Sarah Cooper, author of *The Soul of Film Theory*

Stories between Tears and Laughter

While histories of Czech cinema often highlight the quality of Czechoslovak New Wave films made in the 1960s, post-socialist Czech cinema receives little attention. Through a methodology of historical reception, *Stories between Tears and Laughter* explores how attitudes towards post-socialist Czech cinema have shifted from viewing it as radical “art cinema” and more towards popular cinema. By analyzing publicity materials, reviews, and articles, Richard Vojvoda offers a new perspective on the notions of cultural value and quality that have been shaping the history of post-socialist Czech cinema.

Small Nations, Big Neighbour

Investigates the relationship between globalization and the New Danish Cinema.

Small Nation, Global Cinema

This volume covers all aspects of film studies, including critical terms, concepts, movements, national and international cinemas, film history, genres, organizations, practices, and key technical terms and concepts. It is an ideal reference for students and teachers of film studies and anyone with an interest in film studies and criticism.

A Dictionary of Film Studies

A volume of essays marking out a new, historically and culturally specific model for contemplating autobiographical non-fiction film and video.

The Autobiographical Turn in Germanophone Documentary and Experimental Film

For three decades, state-sponsored short filmmaking educated Danish citizens, promoted Denmark to the world, and shaped the careers of renowned directors like Carl Th. Dreyer. The first book-length study in English of a national corpus of state-sponsored informational film, this book traces how Danish shorts on topics including social welfare, industry, art and architecture were commissioned, funded, produced and reviewed from the inter-war period to the 1960s. Examining the life cycle of a representative selection of films, and discussing their preservation and mediation in the digital age, this book presents a detailed case study of how informational cinema is shaped by, and indeed shapes, its cultural, political and technological contexts.

Short Films from a Small Nation

Investigates the relationship between globalization and the New Danish Cinema.

Small Nation, Global Cinema

Small Cinemas in Global Markets addresses aspects such as identity, revisiting the past, internationalized genres, new forms of experimental cinema, markets and production, as well as technological developments of alternative small screens that open new perspectives into small cinema possibilities. Small and big markets for small industries reveal an unimagined diversification of the cultural product and consequently the need to analyze the impact at local, regional, and global levels. Much needed to continue and expand the existing scholarship in the field, this volume is based on research by authors who approach their subject from Western theoretical perspectives with a professional (mostly native) knowledge of the language, cultural realities, and film industry practices. It covers aspects from fifteen different countries, including Bolivia, Brazil, China (Hong Kong), Croatia, East Africa (Kenya, Tanzania, and Uganda), Greece, Indonesia, Lithuania, Bulgaria, Poland, Romania, Morocco, and the United States. Since both film and documentary distribution from certain areas of the globe on international markets remains problematic, it is important for the academic field to discuss and circulate them as much as possible, and to create the basis for further exploration. Documenting and reflecting on the role, state, and reception of the film industry provides scholarly understanding to the industry's wide range of seemingly chaotic technological transformations.

Small Cinemas in Global Markets

A Companion to Latin American Cinema offers a wide-ranging collection of newly commissioned essays and interviews that explore the ways in which Latin American cinema has established itself on the international film scene in the twenty-first century. Features contributions from international critics, historians, and scholars, along with interviews with acclaimed Latin American film directors. Includes essays on the Latin American film industry, as well as the interactions between TV and documentary production with feature film culture. Covers several up-and-coming regions of film activity such as nations in Central America. Offers novel insights into Latin American cinema based on new methodologies, such as the quantitative approach, and essays contributed by practitioners as well as theorists.

A Companion to Latin American Cinema

From Iceland to Iran, from Singapore to Scotland, a growing intellectual and cultural wave of production is taking cinema beyond the borders of its place of origin—exploring faraway places, interacting with barely known peoples, and making new localities imaginable. In these films, previously entrenched spatial divisions no longer function as firmly fixed grid coordinates, the hierarchical position of place as "center" is subverted, and new forms of representation become possible. In *Cinema at the Periphery*, editors Dina Iordanova, David Martin-Jones, and Belén Vidal assemble criticism that explores issues of the periphery, including questions of transnationality, place, space, passage, and migration. *Cinema at the Periphery* examines the periphery in terms of locations, practices, methods, and themes. It includes geographic case studies of small national cinemas located at the global margins, like New Zealand and Scotland, but also of filmmaking that comes from peripheral cultures, like Palestinian "stateless" cinema, Australian Aboriginal films, and cinema from Quebec. Therefore, the volume is divided into two key areas: industries and markets on the one hand, and identities and histories on the other. Yet as a whole, the contributors illustrate that the concept of "periphery" is not fixed but is always changing according to patterns of industry, ideology, and taste. *Cinema at the Periphery* highlights the inextricable interrelationship that exists between production modes and circulation channels and the emerging narratives of histories and identities they enable. In the present era of globalization, this timely examination of the periphery will interest teachers and students of film and media studies.

Cinema at the Periphery

Ingmar Bergman's 1963 film *The Silence* was made at a point in his career when his stature as one of the great art-film directors allowed him to push beyond the boundaries of what was acceptable to censorship boards in Sweden and the United States. The film's depiction of sexuality was, as Judith Crist wrote at the time in the *New York Herald-Tribune*, "not for the prudish." Yet Bergman's notebooks and screenplays reveal his tendency for self-censorship, both to dampen the literary quality of his screenwriting and to alter portions of the script that Bergman ultimately deemed too provocative. Maaret Koskinen, a professor of cinema studies and film critic for Sweden's largest national daily newspaper, was the first scholar given access to Bergman's private papers during the last years of his life. Bergman's notebooks reveal the difficulties he experienced in writing for the medium of moving images and his meditations on the relationship (or its lack) between moving images and the spoken or written word. Koskinen's attention to this intermedial framework is anchored in a close reading of the film, focusing on the many-faceted relationships between images and dialogue, music, sound, and silence. *The Silence* offers filmgoers an entryway into the cinematic, cultural, and sociopolitical issues of its time, but remains a classic - rich enough for scrutiny from a variety of perspectives and methodologies. Koskinen draws a picture of Bergman that challenges the traditional view of him as an auteur, revealing his attempts to overcome his own image as a creator of serious art films by making his work relevant to a new generation of filmgoers. Her exploration of the film touches on issues of censorship and the cinema of small nations, while shedding new light on the shifting views of Bergman and auteurist film, high art, and popular culture.

Ingmar Bergman's *The Silence*

Costa Rica is a country known internationally for its eco-credentials, dazzling coastlines, and reputation as one of the happiest and most peaceful nations on earth. Beneath this façade, however, lies an exclusionary rhetoric of nationalism bound up in the concept of the tico, as many Costa Ricans refer to themselves. Beginning by considering the very idea of national identity and what this constitutes, this book explores the nature of the idealised tico identity, demonstrating the ways in which it has assumed a white supremacist, Central Valley-centric, patriarchal, heteronormative stance based on

colonial ideals. Chapters two and three then go on to consider the literature and films produced that stand in opposition to this normative image of who or what is tico and their creation as vehicles of soft power which aim to question social norms. This book explores protest literature from the 1970s by Quince Duncan, Carmen Naranjo, and Alfonso Chase who narrate their experiences from the margins of society by virtue of their identity as Afro-Costa Rican, feminist, and homosexual authors. Cinema from the twenty-first century is then analysed to demonstrate the nuanced and intersectional position chosen by national directors Esteban Ramírez, Paz Fábrega, Jurgen Ureña, and Patricia Velásquez to challenge the dominant nation-image as they reinscribe youth culture, Afro-Costa Rica, a female consciousness, and trans identity into the fabric of the nation.

Contested Identities in Costa Rica

Women's Cinema in Contemporary Portugal brings together scholars from Portugal, UK and the USA, to discuss 14 women film directors in Portugal, focussing on their production in both feature film and documentary genres over the last half-century. It charts the specific cinematic visions that these women have brought to the re-emergence of Portuguese national cinema in the wake of the 1974 Revolution and African decolonisation, and to the growing internationalisation of Portugal's arguably 'minor' or 'small nation' cinema, with significant young women directors such as Leonor Teles achieving prominence abroad. The history of Portuguese women's cinema only begins systematically after the 1974 revolution and democratisation. This collection shows how female auteurs made their mark on Portugal's post-revolutionary conceptualisation of a differently 'national' cinema, through the ethnographic output of the late 1970s. It goes on to explore women's decisively gendered interventions in the cinematic memory practices that opened up around the masculine domain of the Colonial Wars in Africa. Feminist political issues such as Portugal's 30-year abortion campaign and LGBT status have become more visible since the 1990s, alongside preoccupations with global concerns relating to immigration, transit and minority status communities. The book also demonstrates how women have contributed to the evolution of soundscapes, the genre of essay cinema, film's relationship to the archive, and the adaptation of the written word. The result is a powerful, provocative and definitive challenge to the marginalisation of Portuguese female-directed film in terms of 'double minority'.

Women's Cinema in Contemporary Portugal

Focusing on films from Chile since 2000 and bringing together scholars from South and North America, Chilean Cinema in the Twenty-First-Century World is the first English-language book since the 1970s to explore this small, yet significant, Latin American cinema. The volume questions the concept of "national cinemas" by examining how Chilean film dialogues with trends in genre-based, political, and art-house cinema around the world, while remaining true to local identities. Contributors place current Chilean cinema in a historical context and expand the debate concerning the artistic representation of recent political and economic transformations in contemporary Chile. Chilean Cinema in the Twenty-First-Century World opens up points of comparison between Chile and the ways in which other national cinemas are negotiating their place on the world stage. The book is divided into five parts. "Mapping Theories of Chilean Cinema in the World" examines Chilean filmmakers at international film festivals, and political and affective shifts in the contemporary Chilean documentary. "On the Margins of Hollywood: Chilean Genre Flicks" explores on the emergence of Chilean horror cinema and the performance of martial arts in Chilean films. "Other Texts and Other Lands: Intermediality and Adaptation Beyond Chile(an Cinema)" covers the intermedial transfer from Chilean literature to transnational film and from music video to film. "Migrations of Gender and Genre" contrasts films depicting transgender people in Chile and beyond. "Politicized Intimacies, Transnational Affects: Debating (Post)memory and History" analyzes representations of Chile's traumatic past in contemporary documentary and approaches mourning as a politicized act in postdictatorship cultural production. Intended for scholars, students, and researchers of film and Latin American studies, Chilean Cinema in the Twenty-First-Century World evaluates an active and emergent film movement that has yet to receive sufficient attention in global cinema studies.

Chilean Cinema in the Twenty-First-Century World