

## Film And Urban Space Critical Possibilities

The films of Orson Welles inhabit the spaces of cities—from America's industrializing midland to its noirish borderlands, from Europe's medieval fortresses to its Kafkaesque labyrinths and postwar rubblescapes. His movies take us through dark streets to confront nightmarish struggles for power, the carnivalesque and bizarre, and the shadows and light of human character. This ambitious new study explores Welles's vision of cities by following recurring themes across his work, including urban transformation, race relations and fascism, the utopian promise of cosmopolitanism, and romantic nostalgia for archaic forms of urban culture. It focuses on the personal and political foundation of Welles's cinematic cities—the way he invents urban spaces on film to serve his dramatic, thematic, and ideological purposes. The book's critical scope draws on extensive research in international archives and builds on the work of previous scholars. Viewing Welles as a radical filmmaker whose innovative methods were only occasionally compatible with the commercial film industry, this volume examines the filmmaker's original vision for butchered films, such as *The Magnificent Ambersons* (1942) and *Mr. Arkadin* (1955), and considers many projects the filmmaker never completed—an immense "shadow oeuvre" ranging from unfinished and unreleased films to unrealized treatments and screenplays.

*Imagining Global Amsterdam* gaat over het beeld van Amsterdam in film, literatuur, visuele kunst en in het moderne stedelijke discours, in het bijzonder in de context van de mondialisering. De essays gaan onder andere dieper in op Amsterdam als een lieu de mémoire van de vroeg-moderne wereldhandel. Wat betekent deze herinnering in de hedendaagse cultuur? Waarom verwijzen zo veel contemporaine films en romans naar dit verleden terug? Ook het (inter)nationale imago van Amsterdam als een multicultureel en ultra-tolerant 'global village' komt aan bod. Waarom is dit beeld zo persistent, en hoe heeft het zich in de loop van de laatste decennia ontwikkeld? Tot slot wordt ingegaan op de vraag hoe mondialiseringsprocessen ingrijpen in de stadscultuur, zoals in het prostitutiegebied op de Wallen en via de erfgoedindustrie. Hoe manifesteert de mondialisering zich in de stad, en welke rol speelt beeldvorming daarbij? Deze bundel vormt een rijk geschakeerd onderzoek naar de relatie tussen Amsterdam, mondialisering en stedelijke beeldvorming. Marco de Waard is als docent literatuurwetenschap verbonden aan het Amsterdam University College.

This will be the first edited collection in English on urban space and architecture in Spanish popular film since 1898. Building on existing film and urban histories, this innovative volume will examine Spanish film through contemporary interdisciplinary theories of urban space, the built environment, visibility and mass culture from the industrial through to the digital age. *Architecture and Urbanism in Spanish Film* brings together the innovative scholarship of an international and interdisciplinary group of film, architecture and urban studies scholars thinking through the reciprocal relationship between the seventh art and the built environment. Some of the shared concerns that emerge from this volume include the ways cinema as a new technology reshaped how cities and buildings are built and inhabited since the early twentieth century; the question of the mobile gaze; film's role in the shifting relationship between the private and the public; film and everyday life; monumentality and the construction of historical memory for a variety of viewing publics; the impact of the digital and the virtual on filmmaking and spectatorship. Primary readership will be those researching, teaching and studying Spanish film, international film studies, urban cultural studies, cultural studies, and architects who are interested in interdisciplinary endeavours.

East Asia is a pivotal region in the advancement of media technologies, globalized consumerism and branding economies. City and urban spaces are now attracting cinematic imaginaries and the academic examination of visual images and urban space in East Asian contexts. Highlighting changing conceptions and blurring boundaries of "where city ends and cinema begins," this collection offers an original contribution to film/media and cultural studies, urban studies, and sociology. -Koichi Iwabuchi, Waseda University The originality of this book on the fragmented cities of Asia lies in the manner in which it pins down the relationship between visual images and urban space. The arguments are eloquent and persuasive, with close readings of critical media texts. Many of the dynamic issues tackled in the book are "on the edge" of film and cultural studies in Asia and should attract a wide readership. -Zhou Xuelin, University of Auckland

This book examines the structuring of space in Romanian and Hungarian cinema, and particularly how space is used to express the deep imprint of a socialist past on a post-socialist present. It considers this legacy of the Eastern European socialist regimes by interrogating the suffocating, tyrannical and enclosing structures that are presented in film. By tracing such paradigmatic models as horizontal and vertical enclosure, this book aims to show how enclosed spatial structuring restages the post-socialist era to produce an implicit and collective form of remembrance. While closely scrutinizing the interplay of location and image, *Space in Romanian and Hungarian Cinema* offers a new approach to the cinema of the region, which unites the filmic productions under a defined, post-socialist Eastern European spatial umbrella. By simultaneously portraying the gloom of a socialist past, while also conveying a sense of longing for a pre-capitalist era, these films convey how sense of unity and also ambivalence is a defining hallmark of Eastern European cinema.

This book dives into the *mise-en-scène* of contemporary China to explore the "becoming cinema" of Chinese cities, societies, and subjectivities. Set in the wake of China's radical and rapid period of urbanization and infrastructural transformation, and situating itself in the processual city of Ningbo, the book combines empirical, ficto-critical, and philosophical methods to generate a dynamic account of everyday life as new forms of consumer culture bed in. Harnessing a Realist approach that allows for different scales of analysis, the book zooms in on five architectural assemblages including: surreal real estate showrooms; a fragmented history museum; China's "first and best" Sino-foreign university; a new "Old town"; and weird gamified "any-now(here)-spaces." Together these modern arrangements and machines for living cast light upon the broader picture sweeping up greater China.

Combining the anecdotal with the theoretical, the philosophical with the political, and the textual with the historical, 'Bombay Cinema' leads to reader into the heart of the urban labyrinth in India, revising and deepening our understanding of both the city and the cinema.

New readings of literary and cinematic texts are presented here in historical context, informed by cultural theory. In her survey of the history of Spanish cinema in the dictatorship and democratic periods, the author argues that studies of adaptations must simultaneously address questions of 'text' - formal issues central to the study of film and literature - and 'context' - ideological concerns crucial to late twentieth-century Spain. She examines three themes of particular importance to contemporary Spanish culture - the recuperation of history, the negotiation of the rural and the urban, and the representation of gender - and considers the related stylistic issues of the affinities between cinematic expression and nostalgia, the city and phallocentrism. The study concludes with an analysis of the formal question of the narrator in film and literature, through an assessment of Buñuel's previously unacknowledged stylistic debt to Galdós as manifested in his adaptations of *Nazarín* and *Tristana*. SALLY FAULKNER is Lecturer in Hispanic Studies at the University of Exeter. The Cinematic City offers an innovative and thought-provoking insight into cityscape and screenscape and their inter-connection. Illustrated throughout with movie stills, a diverse selection of films (from 'Bladerunner' to 'Little Caesar'), genres, cities and historical periods are examined by leading names in the field. The key dimensions of film and urban theory are introduced before detailed analysis of the various cinematic forms which relate most significantly to the city. From early cinema and documentary film, to film noir, 'New Wave' and 'postmodern cinema', the contributors provide a wealth of empirical material and illustration whilst drawing on the theoretical insights of contemporary feminism, Benjamin, Baudrillard, Foucault, Lacan, and others. The Cinematic City shows how the city has been undeniably shaped by the cinematic form, and how cinema owes much of its nature to the historical development of urban space. Engaging with current theoretical debates, this is a book that is set to change the way in which we think about both the nature of the city and film. Contributors: Giuliana Bruno, Iain Chambers, Marcus Doel, David Clarke, Anthony Easthope, Elisabeth Mahoney, Will Straw, Stephen Ward, John Gold, James Hay, Rob Lapsley, Frank Krutnik

A team of renowned scholars examines how sacred art and artefacts responded to the demands of a world stage in the age of reform, demonstrating the significance of religious systems for a global art history.

Drawing on multi-disciplinary debates surrounding the cultural production of place, space and memory in the post-industrial city, *Film, Mobility and Urban Space* explores the role of moving images in representations and perceptions of everyday urban landscapes. The arguments put forward in the book are based on a case study of Liverpool in the north west of England and draw from a unique spatial database of over 1700 archive films of the city from 1897 to the present day. Theoretically wide-ranging in scope, Les Roberts's study combines critical spatial analysis, archival research and qualitative methods to navigate a city's cinematic geographies as mapped across a broad spectrum of film genres, including amateur film, travelogues, newsreels, promotional films, documentaries and features. As the second most filmed city in the UK - and formerly second city of Empire - Liverpool boasts a rich industrial, architectural and maritime heritage that has positioned the city - which was European Capital of Culture in 2008 - at the forefront of current debates on regeneration, visibility and cultural memory. The tension between the city as spectacle and the city as archive, and the contradictions that underpin the growing 'cinematization' of postmodern urban space are at the core of the arguments developed throughout the book. Examining the contention that, as spatial practices, the production and consumption of urban cinematic geographies are, in their different ways, tied to shifting cultures and geographies of mobility, *Film, Mobility and Urban Space* maps the critical interplay between material and immaterial spaces of the city and re-evaluates the significance - and 'place' - of location in contemporary film practice and urban cultural theory.

Offering social commentary at the deepest levels of historical and critical reference, *The Media City* links Myspace to Howard Hughes; trams to cinema; security cameras to exploding buildings; reality TV to Marx; and Lenin on privacy to Kracauer on the mass ornament. Wide-ranging and richly illustrated, it intersects disciplines and connects phenomena which are too often left isolated from each other to propose a new way of understanding public and private space and social life in contemporary cities. Roland Sintos Coloma and Gordon Pon's *Asian Canadian Studies Reader* brings together essential writings by leading and emerging scholars in the field to explore the vibrancy of the diverse Asian diaspora in Canada. The Reader is the perfect textbook for undergraduate courses in Race and Ethnic Studies, Women and Gender Studies, and Migration and Diaspora Studies. The volume is organized into four main themes: ethnic, intersectional, comparative, and transnational encounters. It critically engages topics regarding orientalism, settler colonialism, globalization, and nationalism. Each groundbreaking essay challenges our conventional understandings of diversity and multiculturalism by tackling the intricacies of racism and racialization. By capturing the rich diversity within Asian Canadian communities, Coloma and Pon dispel the perceptions of Asians as always immigrants, newcomers, or model minorities. The *Asian Canadian Studies Reader* is the first interdisciplinary collection of essays intended for undergraduate use about Canada's largest racialized minority group.

This text formally appraises the innovative ways new media artists engage urban ecology. Highlighting the role of artists as agents of technological change, the work reviews new modes of seeing, representing and connecting within the urban setting. The book describes how technology can be exploited in order to create artworks that transcend the technology's original purpose, thus expanding the language of environmental engagement whilst also demonstrating a clear understanding of the societal issues and values being addressed. Features: assesses how data from smart cities may be used to create artworks that can recast residents' understanding of urban space; examines transformations of urban space through the reimagining of urban information; discusses the engagement of urban residents with street art, including collaborative community art projects and public digital media installations; presents perspectives from a diverse range of practicing artists, architects, urban planners and critical theorists. From the verticals of New York, Hong Kong and Singapore to the sprawls of London, Paris and Jakarta, this interdisciplinary volume of new writing examines constructions, representations, imaginations and theorizations of 'cityscapes' in modern and contemporary culture. With specially-commissioned essays from the fields of cultural theory, architecture, film, literature, visual art and urban geography, it offers fresh insight into the increasingly complex relationship between urban space, cultural production and everyday life. This volume draws on critical urban studies and moves beyond familiar cultural representations of the city by considering urban planning and architecture. Organized under three inter-related themes - image, text and form - essay topics range from the examination of cyberpunk skylines, pagan urbanism and the cinema of urban disaster, to the analysis of iconic city landmarks such as the twin towers, the London Eye and the Judisches Museum Berlin. Covering a diverse range of cities,



the use of films in the classroom as a critical pedagogical tool. Focusing on anti-essentialist themes in films and film production, this book examines how social and spatial identities are produced (or dissolved) in films and how mobility is used to create different experiences of time and space. From popular movies such as 'Pulp Fiction,' 'Bulworth,' 'Terminator 2,' and 'The Crying Game' to home movies and avant-garde films, the analyses and teaching methods in this collection will engage students and researchers in film and media studies, cultural geography, social theory, and cultural studies.

How has American cinema engaged with the rapid transformation of American cities and urban culture since the 1960s? And what role have films and film industries played in shaping and mediating cultural and economic change in the 'postindustrial' city? This interdisciplinary collection argues that cinema and cities have become increasingly intertwined in the era of urban branding, cultural industries, and 'creative cities'. Spanning four decades of US urban history, from decline and crisis in the 1970s and 1980s to neoliberal restructuring, galloping globalization and accelerated gentrification in the 1990s and beyond, the book considers the complex, evolving relationship between moving image cultures and the urban environment in key cinematic cities such as New York, Los Angeles, Boston and Detroit. Across twelve chapters, the contributors address these questions via textual and industrial perspectives, analyzing questions of narrative, aesthetics, and genre as well as contexts of production, exhibition and reception. Drawing together critical concepts from film and urban studies, the chapters view contemporary cinema through the political and social geographies of class, race, gender, and sexuality. From Hollywood blockbusters to independent cinema, romantic comedy to science fiction, key films discussed include *Frances Ha*, *Fruitvale Station*, *Desperately Seeking Susan*, *The King of New York*, *Inception*, *Doctor Strange*, *Only Lovers Left Alive* and *The Friends of Eddie Coyle*.

Films about cities abound. They provide fantasies for those who recognize their city and those for whom the city is a faraway dream or nightmare. How does cinema rework city planners' hopes and city dwellers' fears of modern urbanism? Can an analysis of city films answer some of the questions posed in urban studies? What kinds of vision for the future and images of the past do city films offer? What are the changes that city films have undergone? *Cities and Cinema* puts urban theory and cinema studies in dialogue. The book's first section analyzes three important genres of city films that follow in historical sequence, each associated with a particular city, moving from the city film of the Weimar Republic to the film noir associated with Los Angeles and the image of Paris in the cinema of the French New Wave. The second section discusses socio-historical themes of urban studies, beginning with the relationship of film industries and individual cities, continuing with the portrayal of war torn and divided cities, and ending with the cinematic expression of utopia and dystopia in urban science fiction. The last section negotiates the question of identity and place in a global world, moving from the portrayal of ghettos and barrios to the city as a setting for gay and lesbian desire, to end with the representation of the global city in transnational cinematic practices. The book suggests that modernity links urbanism and cinema. It accounts for the significant changes that city film has undergone through processes of globalization, during which the city has developed from an icon in national cinema to a privileged site for transnational cinematic practices. It is a key text for students and researchers of film studies, urban studies and cultural studies.

This book brings together nine original chapters to examine genre agency in East Asian cinema within the transnational context. It addresses several urgent and pertinent issues such as the distribution and exhibition practices of East Asian genre films, intra-regional creative flow of screen culture, and genre's creative response to censorship. The volume expands the scholarly discussion of the rich heritage and fast-changing landscape of filmmaking in East Asian cinemas. Confronting the complex interaction between genres, filmic narrative and aesthetics, film history and politics, and cross-cultural translation, this book not only reevaluates genre's role in film production, distribution, and consumption, but also tackles several under-explored areas in film studies and transnational cinema, such as the history of East Asian commercial cinema, the East Asian film industry, and cross-media and cross-market film dissemination.

Reevaluating the significance of location in contemporary film practice and urban cultural theory, *Film, Mobility and Urban Space* explores the role of moving images in representations and perceptions of everyday urban landscapes. Les Roberts draws on over 1,700 films of Liverpool from 1897 to the present and combines critical spatial analysis, archival research, and qualitative methods to navigate the city's cinematic geographies as mapped across a broad spectrum of film genres, including amateur film, travelogues, newsreels, promotional films, documentaries, and features.

"*New York in Cinematic Imagination* is an interdisciplinary study into urbanism and cinematic representations of the American metropolis in the twentieth century. It contextualises spatial transformations and discourse about New York during the Great Depression and the Second World War, examining both imaginary narratives and documentary images of the city in film. The book argues that alternating endorsements and critiques of the 1920s machine age city are replaced in films of the thirties and forties by a new critical theory of 'agitated urban modernity' articulated against the backdrop of turbulent economic and social settings and the initial practices of urban renewal in the post-war period. Written for postgraduates and researchers in the fields of film, history and urban studies, with 40 black and white illustrations to work alongside the text, this book is an engaging study into cinematic representations of New York city"--

Since the early 1990s, while mainland China's state-owned movie studios have struggled with financial and ideological constraints, an exciting alternative cinema has developed. Dubbed the "Urban Generation," this new cinema is driven by young filmmakers who emerged in the shadow of the events at Tiananmen Square in 1989. What unites diverse directors under the "Urban Generation" rubric is their creative engagement with the wrenching economic and social transformations underway in China. Urban Generation filmmakers are vanguard interpreters of the confusion and anxiety triggered by the massive urbanization of contemporary China. This collection brings together some of the most recent original research on this emerging cinema and its relationship to Chinese society. The contributors analyze the historical and social conditions that gave rise to the Urban Generation, its aesthetic innovation, and its ambivalent relationship to China's mainstream film industry and the international film market. Focusing attention on the Urban Generation's sense of social urgency, its documentary impulses, and its representations of gender and sexuality, the contributors highlight the characters who populate this new urban cinema—ordinary and marginalized city dwellers including aimless bohemians, petty thieves, prostitutes, postal workers, taxi drivers, migrant workers—and the fact that these "floating urban subjects" are often portrayed by non-professional actors. Some essays concentrate on specific films (such as *Shower* and *Suzhou River*) or filmmakers (including Jia Zhangke and Zhang Yuan), while others survey broader concerns. Together the thirteen essays in this collection give a multifaceted account of a significant, ongoing cinematic and cultural phenomenon. Contributors: Chris Berry, Yomi Braester, Shuqin Cui, Linda Chiu-han Lai, Charles Leary, Sheldon H. Lu, Jason McGrath, Augusta Palmer, Bérénice Reynaud, Yaohua Shi, Yingjin Zhang, Zhang Zhen, Xueping Zhong

From the silent era until the advent of the Cinemascope--the skyscraper as movie star. Whether tall office buildings, high-rise apartments, or lofty hotels, skyscrapers have been stars in American cinema since the silent era. Cinema's tall buildings have been variously represented as unbridled aspiration, dens of iniquity and eroticism, beacons of democracy, and well-oiled corporate machines. Considering their intriguing diversity, Merrill Schleier establishes and explains the impact of actual skyscrapers on America's ideologies about work, leisure, romance, sexual identity, and politics as seen in Hollywood movies.

The second edition of *Cities and Cinema* provides an updated survey of films about cities, from their significance for modernity at the beginning of the twentieth century to the contemporary relationship between virtual reality and urban space. The book demonstrates the importance of the filmic depiction of capitals for national cinemas in the twentieth century and analyzes the transnational transfer of cinematic images surrounding global cities in the twenty-first century. *Cities and Cinema* covers the different facets of the cinematic depiction of cities. It rehearses distinct methodologies and offers a survey of the history of the

cinematic city. The book also deepens our understanding of tropes and narrative conventions that shape films about urban settings and that reflect the transformation of cities throughout the twentieth and twenty-first centuries. Beginning with a discussion of the Weimar "street film," it analyzes how the city film defined modernity. The book outlines the sociological context and the aesthetic features of so-called film noir, made in 1940s Hollywood and depicting Los Angeles. Paris became the site for the development of auteur cinema, which repeatedly depicts characters moving through the city. Tokyo took up noir to signal modern crime. The volume delineates how filmic genres, such as science fiction, comment on the present by imagining future forms of urban living. After analyzing how cinema captures the relationship between sexual identity and urban anonymity, migration and urban space, and marginalized ethnic and sexual identity in ghetto films, the book emphasizes transnational dynamics and global cities in the twenty-first century. Its conclusion points to the increasing virtual mediation of cities with new media. *Cities and Cinema* offers a historical overview of the development of films about cities and a theoretical approach to the intersection of urban studies and film studies. This title is designed as a textbook primarily for second-year undergraduate students in Film/Media studies, Urban studies, as well as Geography and Planning.

*Film and Urban Space: Critical Possibilities* traces recurring debates about what constitutes film's political potential and argues that the relation between film and urban space has been crucial to these debates and their historical transformations. The book demonstrates that in the attempt to follow certain prescriptions shooting on location, disrupting normalizing time, experimenting with memory, interlinking the spaces of screen and cinema films invariably use the relation between film and urban space as a kind of laboratory, testing anew received prescriptions but invariably encountering new opportunities and new limits. A wide range of key films, from Dziga Vertov's 1928 *Man with a Movie Camera* to Jia Zhangke's 2008 *24 City*, are discussed in depth, each offering an argument for how the encounter between specific manifestations of modern urban space and politically engaged film strategies has served to challenge the status quo and stimulate critical thinking.

The city has long been an important location for filmmakers. Visually compelling and always modern, it is the perfect metaphor for man's place in the contemporary world. In this provocative collection of essays, films as diverse as *The Man with the Movie Camera*, *Annie Hall*, *Street of Crocodiles*, *Boyz n the Hood*, *Three Colors Red*, and *Crash* are examined in terms of the relationship between cinema and the changing urban experience in Europe and the United States since the early twentieth century. Peter Jelavich, for example, links the suppression of the creative, liberal Weimar Berlin in the 1931 film *Berlin Alexanderplatz* to the rise of the Nazi regime and the end of one of the great eras of modernist experimentation in German visual culture; Jessie Labov considers Kieslowski's treatment of the Warsaw housing blok in *Dekalog* in terms of Solidarity's strategy of resisting totalitarianism in 1980s Poland; Allan Siegel examines the motif of the city in a broad range of American and international cinema to demonstrate how film and society since the 1960s have been driven by the fading of mass political radicalism and the triumph of privatization and capital; Paula Massood uses the socially illuminating theories of Mikhail Bakhtin to examine the representation of the ghetto and urban underclass in recent African-American films such as *Menace II Society*; and Matthew Gandy examines the focus on disease in Todd Haynes's [*Safe*] as a metaphor for social and spatial breakdown in contemporary Los Angeles.

This edited collection explores the relationship between urban space, architecture and the moving image. Drawing on interdisciplinary approaches to film and moving image practices, the book explores the recent developments in research on film and urban landscapes, pointing towards new theoretical and methodological frameworks for discussion.

This anthology is a book-length study of China's ecosystem through the lens of cinema. Proposing 'ecocinema' as a new critical framework, the volume collectively investigates a wide range of urgent topics in today's world.

Exploring the central themes in modern American cultural studies and discussing how these themes can be interpreted, *American Cultural Studies* offers a wide-ranging overview of different aspects of American cultural life such as religion, gender and sexuality, regionalism, and ethnicity and immigration. The fourth edition has been revised throughout to take into account the developments of the last four years. Updates and revisions include: discussion of Barack Obama's time in the White House consideration of 'Hemispheric American Studies' and the increasing debates about globalisation and the international role of the USA long-form television and American Studies up-to-date case studies, such as *Girls*, *The Wire* and *Orange is the New Black* more material on Detroit, the Mexican border, same-sex relationships and Islam in America updated further reading lists and new follow-up work. Illustrated throughout, containing follow-up questions and further reading at the end of each chapter, and accompanied by a companion website ([www.routledge.com/cw/campbell](http://www.routledge.com/cw/campbell)) providing further study resources, *American Cultural Studies* is a core text and an accessible guide to the interdisciplinary study of American culture.

A unique exploration of the history of the bicycle in cinema, from Hollywood blockbusters and slapstick comedies to documentaries, realist dramas, and experimental films. *Cycling and Cinema* explores the history of the bicycle in cinema from the late nineteenth century through to the present day. In this new book from Goldsmiths Press, Bruce Bennett examines a wide variety of films from around the world, ranging from Hollywood blockbusters and slapstick comedies to documentaries, realist dramas, and experimental films, to consider the complex, shifting cultural significance of the bicycle. The bicycle is an everyday technology, but in examining the ways in which bicycles are used in films, Bennett reveals the rich social and cultural importance of this apparently unremarkable machine. The cinematic bicycles discussed in this book have various functions. They are the source of absurd comedy in silent films, and the vehicles that allow their owners to work in sports films and social realist cinema. They are a means of independence and escape for children in melodramas and kids' films, and the tools that offer political agency and freedom to women, as depicted in films from around the world. In recounting the cinematic history of the bicycle, Bennett reminds us that this machine is not just a practical means of transport or a child's toy, but the vehicle for a wide range of meanings concerning individual identity, social class, nationhood and belonging, family, gender, and sexuality and pleasure. As this book shows, two hundred years on from its invention, the bicycle is a revolutionary technology that retains the power to transform the world.

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