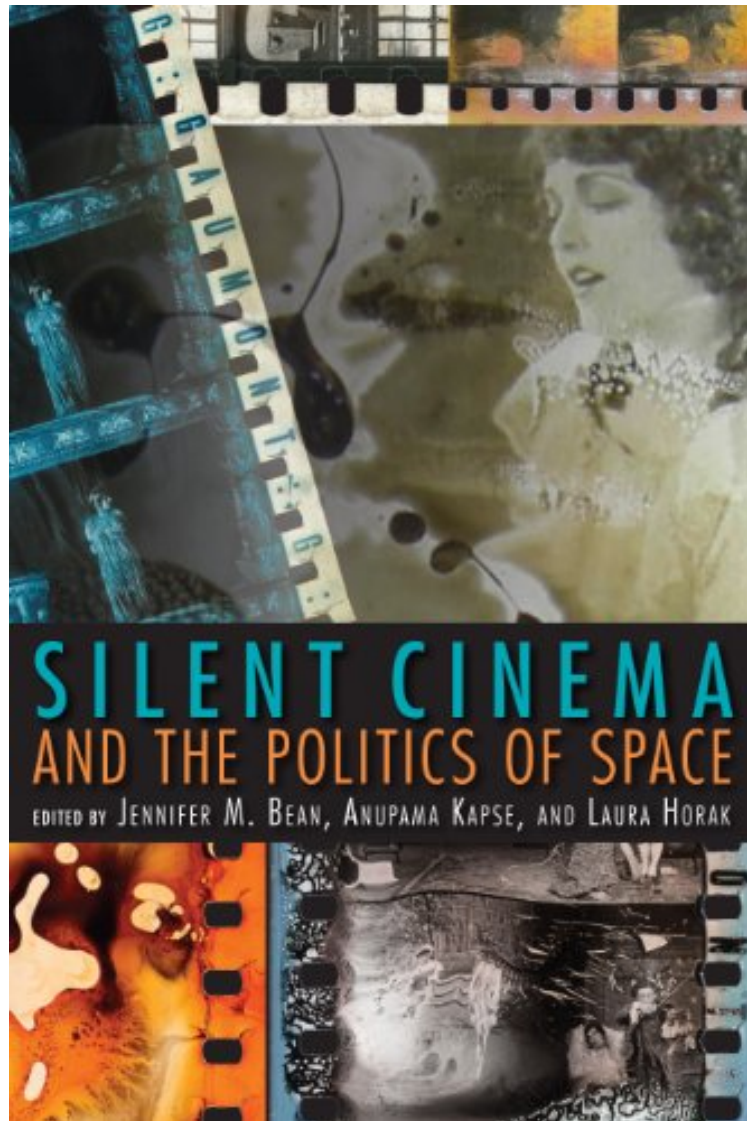


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Silent Cinema and the Politics of Space (New Directions in National Cinemas)

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From Indiana University Press : Silent Cinema and the Politics of Space (New Directions in National Cinemas) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Silent Cinema and the Politics of Space (New Directions in National Cinemas):

In this cross-cultural history of narrative cinema and media from the 1910s to the 1930s, leading and emergent scholars explore the transnational crossings and exchanges that occurred in early cinema between the two world wars. Drawing on film archives from around the world, this volume advances the premise that silent cinema freely crossed national borders and linguistic thresholds in ways that became far less possible after the emergence of sound. These essays address important questions about the uneven forces geographic, economic, political, psychological, textual, and experiential that underscore a non-linear approach to film history. The "messiness" of film history, as demonstrated here, opens a new realm of inquiry into unexpected political, social, and aesthetic crossings of silent cinema.

"This volume brings together much new and exciting scholarship on silent cinema. It is a timely and important scholarly intervention that foregrounds several promising new methodologies for examining space, place, and their relative displacements." Matthew Solomon, University of Michigan (Matthew Solomon, University of Michigan) This volume brings together much new and exciting scholarship on silent cinema. It is a timely and important scholarly intervention that foregrounds several promising new methodologies for examining space, place, and their relative displacements. (Matthew Solomon University of Michigan) Silent Cinema and the Politics of Space makes a very important contribution to scholarship on not only silent cinema but also cross-cultural media studies more generally. Indeed, it is equally useful to scholars working on the contemporary circulation of media across borders, establishing either a precedent for or a counterpoint to later transnational media flows, from television to new media forms. (Richard Abel University of Michigan) A rich source of new theoretical horizons derived from studies of silent era cinema. In the collection Silent Cinema and the Politics of Space, we begin to see the great global mix-up produced by motion picture import and export--mixed-up geographies and genders, languages and meanings--all the cultural disjuncture and displacement as well as dispersals of film versions that traditional world film histories completely overlooked. (Jane M. Gaines Columbia University) About the Author Jennifer M. Bean is Director of Cinema and Media Studies and Associate Chair of Comparative Literature at the University of Washington. She is co-editor of Flickers of Desire: Movie Stars of the 1910s. Anupama Kapse is Assistant Professor in the Department of Media Studies, Queens College, CUNY. Her articles have appeared in Framework and Figurations in Indian Film. Laura Horak is a postdoctoral researcher in the Department of Media Studies at Stockholm University. Her writings have appeared in Camera Obscura, Cinema Journal, and Film Quarterly.