Undressing Cinema Clothing And Identity In The Movies Clothes Identities Films By Bruzzi Stella 1997 Paperback

Despite changes in the media landscape, film remains a vital force in contemporary culture, as do our ideas of what "a movie" or "the cinematic" are. Indeed, we might say that the category of film now only exists in theory. Whereas film-theoretical discussion at the turn of the 21st century was preoccupied, understandably, by digital technology's permeation of virtually all aspects of the film object, this volume moves the conversation away from a focus on film's materiality towards timely questions concerning the ethics, politics, and even aesthetics of thinking about the medium of cinema. To put it another way, this collection narrows in on the subject of film, not with a nostalgic sensibility, but with the recognition that what constitutes a film is historically contingent, in dialogue with the vicissitudes of entertainment, art, and empire. The volume is divided into six sections: Meta-Theory; Film Theory's Project of Emancipation; Apparatus and Perception; Audiovisuality; How Close is Close Reading?; and The Turn to Experience.

Offering a broad perspective on the Hollywood dad, looking at important Hollywood fathers and discussing films from many genres, this book adopts a multi-faceted theoretical approach, making use of psychoanalysis, sociology and masculinity studies and contextualising the father figure within both Hollywood and American history.

This core textbook offers a concise yet complete introduction to film, responding to shifts in the medium while addressing all of the main approaches that inform film studies. The rise of on demand internet-based video has transformed the way films are distributed and exhibited, with many previously unobtainable and obscure films becoming available for global audiences to view instantly. Interweaving historical and current theoretical approaches, Nick Lacey presents a tightly-focused and coherent overview of a discipline in transition, which can be read 'cover to cover' or in distinct chapters. With its original narrative line and student-oriented philosophy, the text greatly enriches student's appreciation of cinema, while equipping them with the essential skills and vocabulary to succeed in film studies. This is an ideal foundational text for all lecturers, undergraduate or A-level students of film and cinema studies, as well as enthusiasts of film and cinema looking for a comprehensive guide. New to this Edition: - Content reflecting the increasing importance of production contexts, in chapters focusing exclusively on the film business, distribution and exhibition - A more detailed chapter on representation and greater emphasis on audience - Updated content addressing the significance of transnational cinema, drawing on a more global, non-Hollywood range of film examples and case studies from Europe, Asia and Latin America - Text is broken up by a wider variety of film stills, representing world cinema from the classics to the latest in contemporary cinema

From the catwalk to the shopping mall, from the big screen to the art museum, fashion plays an increasingly central role in contemporary culture. Fashion Cultures investigates why we are so fascinated by fashion and the associated spheres of photography, magazines and television, and shopping. Fashion Cultures: * re-addresses the fashionable image, considering the work of designers from Paul Smith to Alexander McQueen and Hussein Chalayan * investigates the radicalism of fashion photography, from William Klein to Corinne Day * considers fashion for the 'unfashionable body' (the old and the big), football and fashion, and geographies of style * explores the relationship between fashion and the moving image in discussions of female cinema icons - from Grace Kelly to Gwyneth Paltrow - and iconic male images - from Cary Grant to Malcolm X and Mr Darcy - that have redefined notions of masculinity and cool * makes a significant intervention into contemporary gender politics and theory, exploring themes such as spectacle, masquerade, and the struggle between fashion and feminism.

Essays on Narrative, Character and Sexuality in the BBC Series

How Media Attract and Affect Youth

Fashion in Film

Teaching fashion. An introduction

Formulas, Filmmaking, and the Studio System

Dress Codes in Popular Film

This fascinating book begins with a new definition of the gangster film and a challenging exploration of the Hong Kong and Hollywood screen traditions. Illuminates the way gangster films deal with the ambiguities of modern life, correcting the notion that this genre is inconsequential sensationalism Contends that both American and Hong Kong gangster films are against-the-grain reactions to the central fable of modern democracies that promise immigrant (and other) outsiders that they can become social insiders Draws on a range of American films, ranging from Public Enemy and Scarface to Gangs of New York, Goodfellas, and The Godfather Explores a number of Hong Kong's 21st century gangster films, including Andrew Lau's great trilogy, Infernal Affairs, and Election and Election 2, directed by Hong Kong auteur Johnnie To Concludes with an exclusive interview with The Sopranos' creator, David Chase

Rich with illustrations, this revised and updated second edition of Dress Codes systematically analyzes the meaning and relevance of clothing in American culture. Presented here is an up-to-date analysis of images of power and authority, gender, seduction (the sexy look, the alluring look, the glamorous look, the vulnerable look), wealth and beauty, youth and health, and leisure and political hierarchy. Taken together, the chapters offer to the student and the general reader a complete "semiotics of clothing" in a form that is highly readable, very entertaining, and thoroughly informative. The illustrations provide fascinating glimpses into the history of American fashion and clothing-along with their antecedents in Europe-as well as a fine collection of images from the more familiar world of contemporary America.Rubinstein has identified six distinct categories of dress in American society, upon which Dress Codes is based. "Clothing signs" were instituted by those in authority, have one meaning, indicate behavior, and are required attire (police uniforms, or the clothing of ministers and priests); ?clothing symbols," on the other hand, reflect the achievement of cultural values?wealth, beauty, you and health. The wearing of clothing symbols?designer clothing or jewelry?may have several meanings; ``clothing tie-signs,? which are specific types of clothing that indicate membership in a community outside mainstream culture (Hasidic, Amish, or Hare Krishna attire). They were instituted by those in authority, have one meaning, they indicate expected behavior, and are required attire; clothing tie symbols emanate from hopes, fears, and dreams of particular groups. They include trendy styles such as hip-hop, hippie, and gothic. Another category, contemporary fashion, reflects consumer sentiments and the political and economic forces of the period. Personal dress, refers to the "I" component we bring in when dressing the public self (bowtie, dramatic, or artistic attire). Many of these images have their roots in the collective memory of western society. Written in a lively and entertaining style, Dress Codes will fascinate both general readers and students interested in the history of fashion and costume, fashion design, human development, and gender studies.

A timely intervention into debates on the representation of feminist and feminine identities in contemporary visual culture. The essays in this collection interrogate how and why certain formulations of feminism and femininity are currently prevalent in mainstream cinema and television, offering new insights into postfeminist media phenomena.

The new edition of The British Cinema Book has been thoroughly revised and updated to provide a comprehensive introduction to the major periods, genres, studios, film-makers and debates in British cinema from the 1890s to the present. The book has five sections, addressing debates and controversies; industry, genre and representation; British cinema 1895-1939; British cinema from World War II to the 1970s, and contemporary British cinema. Within these sections, leading scholars and critics address a wide range of issues and topics, including British cinema as a 'national' cinema; its complex relationship with Hollywood; film censorship; key British genres such as horror, comedy and costume film; the work of directors including Alfred Hitchcock, Anthony Asquith, Alexander Mackendrick, Michael Powell, Lindsay Anderson, Ken Russell and Mike Leigh; studios such as Gainsborough, Ealing, Rank and Gaumont, and recent signs of hope for the British film industry, such as the rebirth of the low-budget British horror picture, and the emergence of a British Asian cinema. Discussions are illustrated with case studies of key films, many of which are new to this edition, including Piccadilly (1929) It Always Rains on Sunday (1947), The Ladykillers (1955), This Sporting Life (1963), The Devils (1971), Withnail and I (1986), Bend it Like Beckham (2002) and Control (2007), and with over 100 images from the BFI's collection. The Editor: Robert Murphy is Professor in Film Studies at De Montfort University and has written and edited a number of books on British cinema, including British Cinema and the Second World War (2000) and Directors in British and Irish Cinema (2006). The contributors: Ian Aitken, Charles Barr, Geoff Brown, William Brown, Stella Bruzzi, Jon Burrows, James Chapman, Steve Chibnall, Pamela Church Gibson, Ian Conrich, Richard Dacre, Raymond Durgnat, Allen Eyles, Christine Geraghty, Christine Gledhill, Kevin Gough-Yates, Sheldon Hall, Benjamin Halligan, Sue Harper, Erik Hedling, Andrew Hill, John Hill, Peter Hutchings, Nick James, Marcia Landy, Barbara Korte, Alan Lovell, Brian McFarlane, Martin McLoone, Andrew Moor, Robert Murphy, Lawrence Napper, Michael O'Pray, Jim Pines, Vincent Porter, Tim Pulleine, Jeffrey Richards, James C. Robertson, Tom Ryall, Justin Smith, Andrew Spicer, Claudia Sternberg, Sarah Street, Melanie Williams and Linda Wood.

Changing Fashion

Clothing and identity in the movies

An Introduction

Communicating Fashion

Peacock Revolution

Trans Representations in Contemporary, Popular Cinema

New Documentary

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.

Queer Style offers an insight into queer fashionability by addressing the role that clothing has played in historical and contemporary lifestyles. From a fashion studies perspective, it examines the function of subcultural dress within queer communities and the mannerisms and messages that are used as signifiers of identity. Diverse dress is examined, including effeminate 'pansy,' masculine macho 'clone,' the 'lipstick' and 'butch' lesbian styles and the extreme styles of drag kings and drag queens. Divided into three main sections on history, subcultural identity and subcultural style, Queer Style will be of particular interest to students of dress and fashion as well as those coming to subculture from sociology and cultural studies.

From Audrey Hepburn in Givenchy, to sharp-suited gangsters in Tarantino movies, clothing is central to film. In Undressing Cinema, Stella Bruzzi explores how far from being mere accessories, clothes are key elements in the construction of cinematic identities, and she proposes new and dynamic links between cinema, fashion and costume history, gender, queer theory and psychoanalysis. Bruzzi uses case studies drawn from contemporary popular cinema to reassess established ideas about costume and fashion in cinema, and to challenge conventional interpretations of how masculinity and femininity are constructed through clothing. Her wide-ranging study encompasses: * haute couture in film and the rise of the movie fashion designer, from Givenchy to Gaultier * the eroticism of period costume in films such as The Piano and The Age of Innocence * clothing the modern femme fatale in Single White Female, Disclosure and The Last Seduction * generic male chic in Goodfellas, Reservoir Dogs, and Leon * pride, costume and masculinity in `Blaxploitation' films, Boyz `N The Hood and New Jack City * drag and gender confusion in cinema, from the unerotic cross-dressing of Mrs Doubtfire to the eroticised ambiguity of Orlando.

Schatz analyzes the studio system and tells what film genres mean in a general and theoretical way. Describing some important movie genres in Hollywood's "Golden Era", -- the Western, the gangster film, detective movies, screwball comedies, the musical and the family melodrama -- he surveys selected films and the work of directors associated with them.

The Creation of the Global Fashion Business

The Problem of Sources

Fashion, Culture, Celebrity

Men's Cinema

The Transgender Tipping Point

The Cinema of Sofia Coppola

Connections Between Media, Mediums and Genres

From cinema's silent beginnings, fashion and interior design have been vital to character development and narrative structure. Despite spectacular technological advancements on screen, stunning silhouettes and striking spaces still have the ability to dazzle to dramatic effect. This book is the first to consider the significant interplay between fashion and interiors and their combined contribution to cinematic style from early film to the digital age. With examples from Frank Lloyd Wright inspired architecture in Hitchcock's North by Northwest, to Coco Chanel's costumes for Gloria Swanson and a Great Gatsby film-set turned Ralph Lauren flagship, Cinematic Style describes the reciprocal relationship between these cultural forms. Exposing the bleeding lines between fashion and interiors in cinematic and real-life contexts, Berry presents case studies of cinematic styles adopted as brand identities and design movements promoted through filmic fantasy. Shedding light on consumer culture, social history and gender politics as well as on fashion, film and interior design theory, Cinematic Style considers the leading roles domestic spaces, quaint cafes, little black dresses and sharp suits have played in 20th and 21st-century film.

The Cinema of Sofia Coppola provides the first comprehensive analysis of Coppola's oeuvre that situates her work broadly in relation to contemporary artistic, social and cultural currents. Suzanne Ferriss considers the central role of fashion - in its various manifestations - to Coppola's films, exploring fashion's primacy in every cinematic dimension: in film narrative; production, costume and sound design; cinematography; marketing, distribution and auteur branding. She also explores the theme of celebrity, including Coppola's own director-star persona, and argues that Coppola's auteur status rests on an original and distinct visual style, derived from the filmmaker's complex engagement with photography and painting. Ferriss analyzes each of Coppola's six films, categorizing them in two groups: films where fashion commands attention (Marie Antoinette, The Beguiled and The Bling Ring) and those where clothing and material goods do not stand out ostentatiously, but are essential in establishing characters' identities and relationships (The Virgin Suicides, Lost in Translation and Somewhere). Throughout, Ferriss draws on approaches from scholarship on fashion, film, visual culture, art history, celebrity and material culture to capture the complexities of Coppola's engagement with fashion, culture and celebrity. The Cinema of Sofia Coppola is beautifully illustrated with color images from her films, as well as artworks and advertising artefacts.

This book examines the relationship that exists between fantasy cinema and the medium of animation. Animation has played a key role in defining our collective expectations and experiences of fantasy cinema, just as fantasy storytelling has often served as inspiration for our most popular animated film and television. Bringing together contributions from world-renowned film and media scholars, Fantasy/Animation considers the various historical, theoretical, and cultural ramifications of the animated fantasy film. This collection provides a range of chapters on subjects including Disney, Pixar, and Studio Ghibli, filmmakers such as Ralph Bakshi and James Cameron, and on film and television franchises such as Dreamworks' How To Train Your Dragon (2010–) and HBO's Game of Thrones (2011–).

James Bond in World and Popular Culture: The Films are Not Enough provides the most comprehensive study of the James Bond phenomena ever published. The 40 original essays provide new insights, scholarship, and understanding to the world of James Bond. Topics include the Bond girl, Bond related video games, Ian Fleming's relationship with the notorious Aleister Crowley and CIA director Alan Dulles. Other articles include Fleming as a character in modern fiction, Bond Jr. comics, the post Fleming novels of John Gardner and Raymond Benson, Bond as an American Superhero, and studies on the music, dance, fashion, and architecture in Bond films. Woody Allen and Peter Sellers as James Bond are also considered, as are Japanese imitation films from the 1960s, the Britishness of Bond, comparisons of Bond to Christian ideals, movie posters and much more. Scholars from a wide variety of disciplines have contributed a unique collection of perspectives on the world of James Bond and its history. Despite the diversity of viewpoints, the unifying factor is the James Bond mythos. James Bond in World and Popular Culture: The Films are Not Enough is a much needed contribution to Bond studies and shows how this cultural icon has changed the world.

The Handbook of Fashion Studies

Illuminating Torchwood

Masculinity and Mise-en-Scene in Hollywood

A Dictionary of Film Studies

A Critical Introduction

The Oxford Handbook of Film Theory

Documentary, History and the Staging of Reality

Undressing CinemaClothing and identity in the moviesRoutledge

This book originally accompanied the exhibition Film und mode - mode im film held at the Deutsches Filmmuseum, Frankfurt am Main, Germany. 2/3 - 1/4 1990.

Pattern Cutting for Men's Costume is a practical guide featuring patterns for the most important garments worn by men between the 16th and 19th centuries. Easy-to-follow instructions explain how to cut patterns for 'average' and individual measurements - with expert advice on how to adapt patterns to fit men of all shapes and sizes. Introductions to each section describe the major developments in men's dress - revealing how garments evolved - and patterns for period garments for which there are no actual examples are based on contemporary paintings. Illustrated throughout with hundreds of diagrams, this is a much-awaited and valuable addition to the library of costume-makers in all fields. Features a new system of drafting patterns for men's period costume. Includes patterns for the most important non-fashionable garments (worn from the 16th to the 19th centuries) plus clothes in vogue from the middle of the 16th to the end of the 18th centuries. Illustrated with hundreds of diagrams accompanied by step-by-step instructions for period garments, plus a few versatile theatrical designs.

Fashion change in the new millenium : an introduction -- Fashion and the self -- Fashion change as a search for meaning -- Fashion as collective behavior -- Style : the endless desire for a new look -- Fashion as performance -- The Onondaga Silk Company's "American artist print series" of 1947 -- Millennium dress history : artifacts as harbingers of change -- Fashion change : binding the threads together

Fashion Cultures

Women on Screen

Costume and Cinema

Dress Codes

The British Cinema Book

Fashion, Architecture and Interior Design on Film

Undressing Cinema

"In our era of 'fake news', Stella Bruzzi examines the dynamism that results from reusing and reconfiguring raw documentary data (documents, archive, news etc.) in creative ways. Through a series of individual case studies, this book offers an innovative framework for understanding how, in our century, film and media texts frequently represent reality and negotiate the instabilities of 'truth' by 'approximating' factual events rather than merely representing them through juxtaposing disparate, often colliding, perspectives of history and factual events. Covering areas such as true crime, politics and media, the book analyses the fluidity and instability of truth, arguing that approximation is more prevalent now in our digital age, and that its conception is a result of viewers' accidental or unconscious connections and interventions. Original and thought-provoking, Approximation provides students and researchers of media, film and cultural studies a deeper insight into our understanding and acceptance of what truth really means today"--

The Peacock Revolution in menswear of the 1960s came as a profound shock to much of America. Men's long hair and vividly colored, sexualized clothes challenged long established traditions of masculine identity. Peacock Revolution is an in-depth study of how radical changes in men's clothing reflected, and contributed to, the changing ideas of American manhood initiated by a 'youthquake' of rebellious baby boomers coming of age in an era of social revolutions. Featuring a detailed examination of the diverse socio-cultural and socio-political movements of the era, the book examines how those dissents and advocacies influenced the youthquake generation's choices in dress and ideas of masculinity. Daniel Delis Hill provides a thorough chronicle of the peacock fashions of the time, beginning with the mod looks of the British Invasion in the early 1960s, through the counterculture street styles and the mass-market trends they inspired, and concluding with the dress-for-success menswear revivals of the 1970s Me-Decade.

Created in 2006 as a spinoff of Doctor Who, the internationally popular BBC television series Torchwood is a unique blend of science fiction and fantasy, with much more of an adult flavor than its progenitor. The series' "omnisexual" protagonist, maverick 51st-century time agent Captain Jack Harkness, leads a team of operatives from the present-day Torchwood Institute, a secret organization dedicated to battling supernatural and extraterrestrial criminals. With its archetypal characters, adult language, subversive humor and openly homosexual and bisexual storylines, Torchwood provides a wealth of material for scholarly analysis and debate. Using Torchwood as its focal point, this timely collection of essays by a range of experts and enthusiasts provides an interpretive framework for understanding the continually developing forms and genres of contemporary television drama.

This book analyses how contemporary genre cinema represents trans-identified characters. Informed by key debates within transfeminism, queer theory, contemporary trans studies – and engaging with the concerns voiced by gender critical feminism – this culturally oriented book critiques the representation of trans characters in a range of cinematic genres, including the musical, period costume drama, the road movie, melodrama, coming-of-age stories, and romances. The case studies address the ways in which trans identifications have been coded within the narrative and stylistic expectations of the genres. Are genre films successful in affirming trans identifications or do they reinforce trans stereotypes and anti- trans discourses? This is a timely and accessible book, which addresses Anglophonic, European and Latin American cinemas, and is ideal for students studying courses in Film Studies, Media Studies, Cultural Studies or Gender Studies.

Plugged in

Introduction to Film

Dying to Belong

Film, Fashion, and the 1960s

Film

American Masculine Identity and Dress in the Sixties and Seventies

Cinemas and cinemagoing in wartime Britain, 1939–45

The Handbook of Fashion Studies identifies an innovative spectrum of thematic approaches, key strands and interdisciplinary concepts that continue to push forward the boundaries of fashion studies. The book is divided into seven sections: Fashion, Identity and Difference; Spaces of Fashion; Fashion and Materiality; Fashion, Agency and Policy; Science, Technology and New fashion; Fashion and Time a Sustainable Fashion in a Globalised world. Each section consists of approximately four essays authored by established researchers in the field from the UK, USA, Netherlands, Sweden, Canada and Australia. The essays are written by international subject specialists who each engage with their section's theme in the light of their own discipline and provide clear case-studies to further knowledge on fashion consistency provides clarity and permits comparative analysis. The handbook will be essential reading for students of fashion as well as professionals in the industry.

Women's archives appear to have been largely disregarded until the last couple of decades. Most countries lack well-documented archives, and the question of methodology has become a common concern and ever more significant for researchers. Aiming to contribute to the growing efforts of developing women's archives, the present book brings together the works of numerous researchers from various disciplines. The researchers contributed to this volume in order to share information and experiences about the problems of sources and archives in women's studies. The articles in the book not only analyse the problems encountered by researchers in the field of women's studies, but also examine perceptions of women in collective memories. The book comprises five parts: Women's Archives and Wome Libraries; Art, Literature and Journal; Letters and Petitions; Oral History; and Cinema. All the articles present fresh ideas on the collective memory, perceptions, experiences, and the collection of documents on women. The aim is to present discussions about the works of oral, written, and visual culture that constitute the collective memory and to form accessible archives on an international level, thereby opening up new areas of research on this subject.

How did you decide what to wear today? Did you base your selection on comfort or style? Did you want to blend in or stand out - or was it just the cleanest outfit available? We each make these decisions every day, reflecting how we view ourselves and impacting how others see us. Our choices matter - not just to us personally, but also to the magazine editors, brand ambassadors and trend forecasters wh living by selling to us. Communicating Fashion introduces key concepts from the intersecting worlds of fashion and communication studies to connect how we all use clothing to express ourselves and how media systems support that process. In doing so, Myles Ethan Lascity explores social, cultural and ethical issues through the work of fashion journalism, brand promotions and the growing role of online influencers as well as the impact of film, television and art on self-image and expression. Key topics: - Advertising, Branding and Fashion Retail - Clothing, Art and Cultural Significance - Clothing as Group and Cultural Norms - Clothing, Identity and Interpersonal Communication - Fashion News and Tastemaking - Fashion, Social Media and Influencers - Meaning within the Fashion System - On-screen Clothing

Men's Cinema offers a fresh theorisation of men in Hollywood cinema via a theoretical discussion of definitions of masculinity and the close textual analysis of classic and contemporary films. Through an examination of mise-en-scene, Men's Cinema moves beyond discussions of representation and narrative to an exploration of the physical or instinctive effects of cinema and how we are invited to engage w desire or identify with Hollywood's vision of men and masculinity. By delineating how Hollywood has built up and refined the language of men's cinema through a series of recurrent, refined tropes, this book critically explores masculinity and the concept of a male aesthetic within film.Films discussed include: The Deer Hunter, Dirty Harry, Goodfellas, Inception, Mission Impossible: Ghost Protocol, Once Upon a Time in the West, Point Break, Raging Bull, Rebel Without A Cause, Reservoir Dogs, Sherlock Holmes, There's Always Tomorrow, The Wild Bunch.

Fashion Entrepreneurship

Theories, Explorations and Analysis

Approximation

Bringing Up Daddy

James Bond in World and Popular Culture

Fatherhood and Masculinity in Postwar Hollywood

Women's Memory

This collection of contributions was created to prove both the complexity of the contemporary fashion system as well as the richness and openness of an interdisciplinary approach to the field, that is the same that inspires the Master programme in Fashion Studies at Sapienza, University of Rome. All the authors – either scholars or professionals in their fields – are deeply involved in this educational project and they have conceived each contribution as a pedagogic tool for supporting students in better understanding the social, cultural, economic, technological, creative, environmental aspects of fashion. Therefore, this collection aimed at providing readers with a kaleidoscopic approach, a multitude of voices and perspectives; a set of blended methodologies as well as theories that try to address the challenges of the permanent and accelerating transformations of the fashion system. To understand the future of fashion we have to foster creative as well as critical thinking, working on the knowledge we got from the past and identifying changes in advance, in order to be ready – and prepared – for the challenges that are in front of us.

In our era of 'fake news', Stella Bruzzi examines the dynamism that results from reusing and reconfiguring raw documentary data (documents, archive, news etc.) in creative ways. Through a series of individual case studies, this book offers an innovative framework for understanding how, in our century, film and media texts frequently represent reality and negotiate the instabilities of 'truth' by 'approximating' factual events rather than merely representing them, through juxtaposing disparate, often colliding, perspectives of history and factual events. Covering areas such as true crime, politics and media, the book analyses the fluidity and instability of truth, arguing that 'approximation' is more prevalent now in our digital age, and that its conception is a result of viewers' accidental or unconscious connections and interventions. Original and thought-provoking, Approximation provides students and researchers of media, film and cultural studies a deeper insight into our understanding and acceptance of what truth really means today.

This clear, well illustrated text takes the reader through the basics of film analysis, drawing on a wide range of film for discussion. Questions of genre and the contexts and meanings of film are considered.

*New Documentary: A Critical Introduction provides a comprehensive account of the last two decades of documentary filmmaking in Britain, the US and Europe. Stella Bruzzi's engaging textbook discusses key genres, filmmakers, and issues for the study of non-fiction film and television, including: * key texts such as the Zapruder film of Kennedy's assassination, Shoah, Hoop Dreams and Michael Apted's 7 Up series * documentary genres, from current affairs programming to 'fly on the wall' documentaries to 'reality tv' series * the work of documentary filmmakers such as Emile de Antonio, Fred Wiseman, Nick Broomfield, Molly Dineen and Paul Watson * the work of avant-garde filmmakers such as Chris Marker, Patrick Keiller, Peter Greenaway and Wim Wenders, whose films challenge conventions of documentary filmmaking * movies based on historical events, such as 'JFK' and 'Nixon' * faux documentaries such as This is Spinal Tap, Bob Roberts and Man Bites Dog * gender identity, queer theory, performance, 'race' and spectatorship. Bruzzi shows how theories of documentary filmmaking can be applied to contemporary texts and genres, and discusses the relationship between recent, innovative examples of the genre and the more established canon of documentary.*

The utility dream palace

The Cinema Book

Meanings And Messages In American Culture

Hollywood Genres

Gangster Movies in Hollywood and Hong Kong

A Critical Introduction to Trend Analysis and Cultural Meaning

Cinematic Style

Exciting new critical perspectives on popular Italian cinema including melodrama, poliziesco, the mondo film, the sex comedy, missionary cinema and the musical. The book interrogates the very meaning of popular cinema in Italy to give a sense of its complexity and specificity in Italian cinema, from early to contemporary cinema.

Costume and Cinema: Dress Codes in Popular Film presents an overview of the literature on film costume, together with a series of detailed case studies which highlight how costume is a key signifier in film texts. Sarah Street demonstrates how costume relates in fundamental ways to the study of film narrative and mise-en-scène, in some cases constituting a language of its own. In particular the book foregrounds the related issues of adaptation and embodiment in a variety of different genres and investigates this under-explored area through extensive analysis of popular films including The Talented Mr Ripley, Desperately Seeking Susan, and The Matrix.

Fashion generates over a trillion dollars in sales annually and has the priceless ability to beguile its customers around the world. Fashion Entrepreneurship: The Creation of the Global Fashion Business provides the first authoritative history of the global fashion industry, from its emergence to the present day, with a focus on the entrepreneurs at the nucleus of many of the world's influential brands. It shows how successive generations of entrepreneurs built and developed their brands, democratizing access to fashion brands throughout the world. This book analyzes the careers of the greatest fashion entrepreneurs from the nineteenth century onward, including such legendary names as Charles Worth, Coco Chanel, Christian Dior, Yves Saint Laurent, and Giorgio Armani. It shows how this distinct form of entrepreneurship has arisen and what lessons new entrepreneurs can learn from the past to create thriving fashion businesses in today's rapidly changing modern world. Filled with fascinating stories from the world of fashion, as well as detailed business analysis and practical advice for people looking to create successful brands, Fashion Entrepreneurship is an essential read for students of fashion and entrepreneurship, and anyone looking to understand, and succeed in, this most glamorous of industries.

A fascinating look at one of the most experimental, volatile, and influential decades, Film, Fashion, and the 1960s, examines the numerous ways in which film and fashion intersected and affected identity expression during the era. From A Hard Day's Night to Breakfast at Tiffany's, from the works of Ingmar Bergman to Blake Edwards, the groundbreaking cinema of the 1960s often used fashion as the ultimate expression for urbanity, youth, and political (un)awareness. Crumbling hierarchies brought together previously separate cultural domains, and these blurred boundaries could be seen in unisex fashions and roles played out on the silver screen. As this volume amply demonstrates, fashion in films from Italy, France, England, Sweden, India, and the United States helped portray the rapidly changing faces of this cultural avant-gardism. This blending of fashion and film ultimately created a new aesthetic that continues to influence the fashion and media of today.

Fantasy/Animation

Feminism and Femininity in Visual Culture

Fashion and the Unconscious

Clothing, Culture, and Media

Popular Italian Cinema

Pattern Cutting for Men's Costume

The Films are Not Enough, Second Edition

Cover -- Half-title -- Title -- Copyright -- Dedication -- Contents -- Preface -- 1 Youth and Media -- 2 Then and Now -- 3 Themes and Theoretical Perspectives -- 4 Infants, Toddlers, and Preschoolers -- 5 Children -- 6 Adolescents -- 7 Media and Violence -- 8 Media and Emotions -- 9 Advertising and Commercialism -- 10 Media and Sex -- 11 Media and Education -- 12 Digital Games -- 13 Social Media -- 14 Media and Parenting -- 15 The End -- Notes -- Acknowledgments -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- Q -- R -- S -- T -- U -- V -- W -- X -- Y -- Z

The Cinema Book is widely recognised as the ultimate guide to cinema. Authoritative and comprehensive, the third edition has been extensively revised, updated and expanded in response to developments in cinema and cinema studies. Lavishly illustrated in colour, this edition features a wealth of exciting new sections and in-depth case studies. Sections address Hollywood and other World cinema histories, key genres in both fiction and non-fiction film, issues such as stars, technology and authorship, and major theoretical approaches to understanding film.

In this groundbreaking book, Richard Farmer provides a social and cultural history of cinemas and cinemagoing in Britain between 1939 and 1945, and explores the impact that the war had on the places in which British people watched films.

Praise for New Documentary: 'It's refreshing to find a book that cuts through the tired old debates that have surrounded documentary film and television. It heralds a welcome new approach.' Sight and Sound 'Documentary practice changes so fast that books on the subject are often out of date before they are published. Bruzzi's achievement is to have understood the genre as an activity based on performance rather than observation. This is a fresh perspective which illuminates the fundamental shifts that will continue to take place in the genre as it enters its second century.' John Ellis, Professor of Media Arts, Royal Holloway, University of London New Documentary provides a contemporary look at documentary and fresh and challenging ways of theorising the non-fiction film. As engaging as the original, this second edition features thorough updates to the existing chapters, as well as a brand new chapter on contemporary cinema release documentaries. This new edition includes: Contemporary films such as Capturing the Friedmans, Être et avoir, Farenheit 9/11, The Fog of War and Touching the Void as well as more canonical texts such as Hoop Dreams and Shoah Additional interviews with influential practitioners, such as director Michael Apted and producer Stephen Lambert A comprehensively revised discussion of modern observational documentary, including docusoaps, reality television and formatted documentaries The work of documentary filmmakers such as Nicholas Barker, Errol Morris, Nick Broomfield, Molly Dineen and Michael Moore and the work of Avant-Garde filmmakers such as Chris Marker and Patrick Keiller Gender identity, queer theory, performance, race and spectatorship. Bruzzi shows how theories of documentary filmmaking can be applied to contemporary texts and genres, and discusses the relationship between recent, innovative examples of the genre and the more established canon of documentary.

Queer Style