

Recent Cinema Studies - March 2021

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Bengali Offbeat Cinema: After Satyajit Ray / Bibekananda Ray
Publications Division, Ministry of Information and Broadcasting, Government of
India, New Delhi, India 2020

pb; xxi, 294p.; 24cm.

9788123032795

\$ 12.00 / null

800 gm.

<https://www.marymartin.com/web?pid=750808>

Shadow Craft : Visual Aesthetics of Black and White Hindi Cinema / Gayathri
Prabhu, Nikhil Govind

Bloomsbury Publishing India Pvt. Ltd., New Delhi 2021

hb; viii, 233p.; Photos; 23cm

Includes Bibliography, Index

9789390176243

\$ 32.50 / HB

550 gm.

The years between Indian independence (1947) and the dominance of colour cinema (early 1960s) saw the emergence and fruition of a distinct, confident, and nuanced black and white aesthetic in Hindi mainstream cinema. Shadow Craft is an ardent and immersive study of cinematic craftings that emblemise the oeuvres of Kamal Amrohi, Raj Kapoor, Nutan, Bimal Roy, Guru Dutt, and Abrar Alvi. Films such as Aag (1948), Mahal (1949), Seema (1955), Pyaasa (1957), Sujata (1959), Kagaz Ke Phool (1959), Sahib Bibi Aur Ghulam (1962), Bandini (1963) remain formative to the visual psyche of generations of South Asian viewers. This enduring visual language demonstrates a minutely attuned and sympathetic camera, evocative pools of shadow, affect-rich atmospheric composition, and the visual autonomy of performance.

With seventy five rare and curated images from the archives, Shadow Craft offers for the first time a consolidated and intimate journey through this pioneering black and white cinema aesthetic at its most expressive and climactic moment.

<https://www.marymartin.com/web?pid=754897>

Queer Representations in Chinese-language Film and the Cultural Landscape / Shi
-Yan Chao (Series Eds) Jeroen de Kloet & Edwin Jurriens

Amsterdam University Press, Amsterdam, Netherlands 2020

420p. ; 156x234x30mm.

9789462988033

\$ 151.77 / HB

774 gm.

Queer Representations in Chinese-language Film and the Cultural Landscape provides a cultural history of queer representations in Chinese-language film and media, negotiated by locally produced knowledge, local cultural agency, and lived histories. Incorporating a wide range of materials in both English and Chinese, this interdisciplinary project investigates the processes through which Chinese tongzhi/queer imaginaries are articulated, focusing on four main themes: the Chinese familial system, Chinese opera, camp aesthetic, and documentary impulse. Chao's discursive analysis is rooted in and advances genealogical inquiries: a non-essentialist intervention into the "Chinese" idea of filial piety, a transcultural perspective on the contested genre of film melodrama, a historical investigation of the local articulations of mass camp and gay camp, and a transnational inquiry into the different formats of documentary. This book is a must for anyone exploring the cultural history of Chinese tongzhi/queer through the lens of transcultural media.

<https://www.marymartin.com/web?pid=701208>

Southeast Asia on Screen : From Independence to Financial Crisis (1945-1998) / Gaik Cheng Khoo, Thomas Barker, Mary Ainslie

Amsterdam University Press Amsterdam, Netherlands 2020

306p. ; 156x234x25.4mm.

Includes Index

9789462989344

\$ 116.48 / HB

582 gm.

After the end of World War II when many Southeast Asian nations gained national independence, and up until the Asian Financial Crisis, film industries here had distinctive and colourful histories shaped by unique national and domestic conditions. Southeast Asia on Screen: From Independence to Financial Crisis (1945-1998) addresses the similar themes, histories, trends, technologies and sociopolitical events that have moulded the art and industry of film in this region, identifying the unique characteristics that continue to shape cinema, spectatorship and Southeast Asian filmmaking in the present and the future. Bringing together scholars across the region, chapters explore the conditions that have given rise to today's burgeoning Southeast Asian cinemas as well as the gaps that manifest as temporal belatedness and historical disjunctures in the more established regional industries.

<https://www.marymartin.com/web?pid=744452>

Celluloid Colony : Locating History and Ethnography in Early Dutch Colonial Films of Indonesia / Sandeep Ray

NUS Press, Singapore 2021

xiv, 218p.

Includes Index ; Bibliography

9789813251380

\$ 38.00 / HB

356 gm.

How should colonial film archives be read? How can historians and ethnographers use colonial film as a complement to conventional written sources? Sandeep Ray uses the case of Dutch colonial film in Indonesia to show how a critically-, historically- and cinematically-informed reading of colonial film in the archive can be a powerful and unexpected source, and one more easily accessible today via digitisation.

The language of film and the conventions and forms of non-fiction film were still in formation in the first two decades of the 20th century. Colonialism was one of the drivers of this development, as the picturing of the native "other" in film was seen as an important tool to build support for missionary and colonial efforts. While social histories of photography in non-European contexts have been an area of great interest in recent years; Celluloid Colony brings moving images into the same scope of study.

<https://www.marymartin.com/web?pid=756658>

Postcolonial Hangups in Southeast Asian Cinema : Poetics of Space, Sound, and Stability / Gerald Sim

Amsterdam University Press, Amsterdam, Netherlands 2020

258p. ; 156x234x22.86mm.

Includes Index ; Bibliography

9789463721936

\$ 116.48 / HB

518 gm.

Postcolonial Hangups in Southeast Asian Cinema: Poetics of Space, Sound, and Stability explores a geopolitically situated set of cultures negotiating unique relationships to colonial history. Singaporean, Malaysian, and Indonesian identities are discussed through a variety of commercial films, art cinema, and experimental work. The book discovers instances of postcoloniality that manifest stylistically through Singapore's preoccupations with space, the importance of sound to Malay culture, and the Indonesian investment in genre.

<https://www.marymartin.com/web?pid=701203>

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