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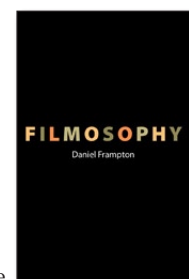
September 2011

Filosofy

Daniel Frampton

Filosofy is a provocative new manifesto for a radically philosophical way of understanding cinema. It coalesces twentieth-century ideas of film as thought (from Hugo Münsterberg to Gilles Deleuze) into a practical theory of "film-thinking," arguing that film style conveys poetic ideas through a constant dramatic "intent" about the characters, spaces, and events of film.

Pbk 256pp 9781904764847 A\$36.95 NZ\$49.95 2006 Columbia University Press

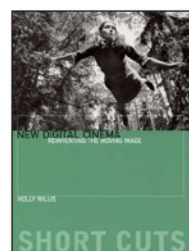


New Digital Cinema: Reinventing the Moving Image

Holly Willis

New Digital Cinema: Reinventing the Moving Image tracks the evolution of contemporary cinema as it intersects with the formerly separate realms of film-making, video art, music video, animation, print design and live club events to create an avant-garde for the new millennium. What we know as 'cinema' explodes beyond the confines of the movie theatre and television screen into new venues and formats.

Pbk 144pp 9781904764250 A\$28.95 NZ\$39.95 2005 Columbia University Press



The Cinema of Italy

Giorgio Bertellini

The Cinema of Italy looks at the historical and aesthetic connections of some of Italy's most important films with both Italian and Western film culture. Spanning almost a century of film productions and organised chronologically, the volume examines recurring thematic and stylistic features. *The Cinema of Italy* also considers the very personal, but never politically apathetic works of Fellini, Ferreri, and Moretti and reserves a special attention to those filmmakers (Argento and Leone) whose cinema directly addresses such international film genres as horror and western.

Pbk 288pp 9781903364987 A\$43.95 NZ\$59.95 2004 Columbia University Press

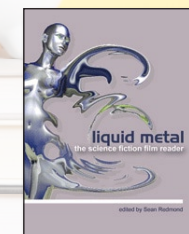


The Cinema of Latin America

Alberto Elena and Marina Díaz López

The Cinema of Latin America is the first volume in the new 24 Frames series of studies of national and regional cinema. This volume focuses on the vibrant practices that make up Latin American cinema, a historically important regional cinema and one that is increasingly returning to popular and academic appreciation. Through 24 individual concise and insightful essays that each consider one significant film or documentary, the editors of this volume have compiled a unique introduction to the cinematic output of countries as diverse as Brazil, Argentina, Cuba, Mexico, Bolivia, Chile and Venezuela.

Pbk 288pp 9781903364833 A\$43.95 NZ\$59.95 2004 Columbia University Press



Liquid Metal: The Science Fiction Film Reader

Sean Redmond

Liquid Metal brings together 'seminal' essays that have opened up the study of science fiction to serious critical interrogation. Eight distinct sections cover such topics as the cyborg in science fiction; the science fiction city; time travel and the primal scene; science fiction fandom; and the 1950s invasion narratives. Important writings by Susan Sontag, Vivian Sobchack, Steve Neale, J P Telotte, Peter Biskind and Constance Penley are included.

Pbk 360pp 9781903364871 A\$37.95 NZ\$49.95 2004 Columbia University Press



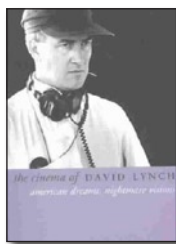
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The Cinema of David Lynch: American Dreams, Nightmare Visions

Erica Sheen and Annette Davison

David Lynch is an anomaly. A pioneer of the American 'indie' aesthetic, he also worked in Hollywood and for network TV. He has created some of the most disturbing images in contemporary cinema, and produced startlingly innovative work in sound. The essays in this collection push toward a fuller account of the cultural and technological contexts within which his works developed during the 1980s and 1990s, and of his intense engagement with the creative and working practices of the industry.

Pbk 208pp 9781903364857 A\$29.95 NZ\$39.95 2003 Columbia University Press

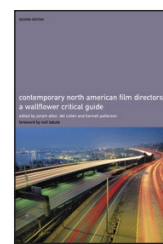


Contemporary North American Film Directors: A Wallflower Critical Guide 2ed

Yoram Allon, Del Cullen and Hannah Patterson

This revised and updated edition of the *Critical Guide* encompasses the careers of over 500 directors that have worked within the North American film industry, including Canada, since the early 1990s. This edition features new or revised material on 150 directors, and includes coverage of mainstream luminaries such as Martin Scorsese, Steven Spielberg, Robert Altman, and Kathryn Bigelow, independent mavericks like Hal Hartley and Jim Jarmusch, and innovative emerging talents including Todd Field (*In the Bedroom*), David Gordon Green (*George Washington*) and Christopher McQuarrie (*The Way of the Gun*). This is a unique reference to the changing dynamics of the world's most watched movies.

Pbk 560pp 9781903364529 A\$48.95 NZ\$69 2002 Columbia University Press

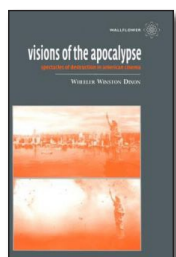


Visions of the Apocalypse: Spectacles of Destruction in American Cinema

Wheeler Winston Dixon

Visions of the Apocalypse examines the cinema's fascination with the prospect of nuclear and/or natural annihilation, as seen in such films as *Saving Private Ryan*, *Bowling for Columbine*, *We Were Soldiers*, *The Last Days of Man on Earth* and numerous others. It also considers the ways in which contemporary cinema has become increasingly hyper-conglomerated, leading to films with ever-higher budgets and fewer creative risks. *Visions of the Apocalypse* is a meditation on the questions of time, memory and the cinema's seemingly unending appetite for spectacles of destruction.

Pbk 192pp 9781903364741 A\$37.95 NZ\$49.95 2003 Columbia University Press

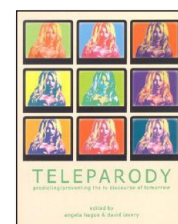


Teleparody: Predicting/Preventing the TV Discourse of Tomorrow

Angela Hague and David Lavery

Umberto Eco once observed that parody 'must never be afraid of going too far. If its aim is true, it simply heralds what others will later produce, unblinking, with impassive and assertive gravity.' In a cautionary attempt to dissuade those who may be tempted, *Teleparody* fearlessly does go too far in its compilation of reviews of not-yet-existing, but all-too-possible contributions to television studies. In the tradition of *Mad Magazine* and the online humour newspaper *The Onion*, the contributors bring all their critical skills to bear examining the hypothetical scholarship surrounding such TV texts as *The Beverly Hillbillies*, *South Park* and reality TV.

Pbk 192pp 9781903364390 A\$29.95 NZ\$44.95 2002 Columbia University Press

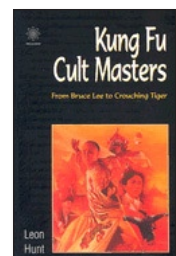


Kung Fu Cult Masters: From Bruce Lee to Crouching Tiger

Leon Hunt

From the balletic intensity of Bruce Lee to the gravity-defying swordplay of *Crouching Tiger, Hidden Dragon*, the Chinese Martial Arts film has captured audiences' imaginations around the world, while absorbing influences ranging from Beijing Opera to computer games. Its global impact can be seen in the Hollywood crossover of stars like Jackie Chan. In this wide-ranging study, Leon Hunt looks at the mythic allure of the Shaolin Temple, the 'Clones' of Bruce Lee, gender-bending swordswomen, and the knockabout comedy of Sammo Hung, bringing new insights to a hugely popular and yet critically neglected genre.

Pbk 208pp 9781903364635 A\$35.95 NZ\$48.95 2003 Columbia University Press



Film Comedy

Geoff King

What exactly is film comedy and what is the basis for its widespread appeal? *Film Comedy* uses formal, socio-historical and industrial perspectives to answer this question. What, for example, is the basis of the appeal of gross-out comedy in films such as *There's Something About Mary* and *American Pie*? What is the relationship between comedy and narrative, from early silent slapstick to the performance of actors such as Steve Martin and Jim Carrey? To what extent is comedy nation-specific? And what is the role of comic relief in Hollywood action movies and black comedy such as *American Psycho* and *Man Bites Dog*.

Pbk 208pp 9781903364352 A\$29.95 NZ\$39.95 2002 Columbia University Press



Avant-Garde Film: Forms, Themes, and Passions

Michael O'Pray

Avant-Garde Film: Forms, Themes and Passions

examines the variety of concerns and practices that have comprised the long history of avant-garde film at a level appropriate for undergraduate study. Through in-depth case-studies, the book introduces students not only to the history of the avant-garde but also to varied analytical approaches to the films themselves.

Pbk 144pp 9781903364567 A\$29.95 NZ\$39.95 2003 Columbia University Press

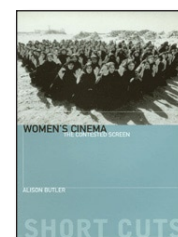


Women's Cinema: The Contested Screen

Alison Butler

Women's Cinema provides an introduction to critical debates around women's filmmaking and relates those debates to a variety of cinematic practices. Taking her cue from the groundbreaking theories of Claire Johnston, Alison Butler argues that women's cinema is a minor cinema that exists inside other cinemas, inflecting and contesting the codes and systems of the major cinematic traditions from within.

Pbk 144pp 9781903364277 A\$29.95 NZ\$39.95 2002 Columbia University Press



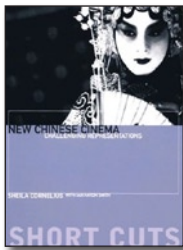
New Chinese Cinema: Challenging Representations

Sheila Cornelius

New Chinese Cinema: Challenging

Representations examines the "search for roots" films that emerged from China in the aftermath of the Cultural Revolution. Sheila Cornelius contextualises the films of the so-called Fifth Generation directors who came to prominence in the 1980s and 1990s, such as Chen Kaige, Zhang Yimou, and Tian Zhuangzhuang. Including close analysis of such pivotal films as *Farewell My Concubine* (winner of the Palme d'Or at Cannes), and *Raise the Red Lantern*, the book also examines the rise of contemporary Sixth Generation underground directors whose themes embrace the disaffection of urban youth.

Pbk 144pp 9781903364130 A\$29.95 NZ\$39.95 2002 Columbia University Press

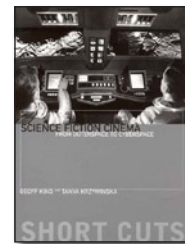


Science Fiction Cinema: From Outerspace to Cyberspace

Geoff King and Tanya Krzywinska

This book charts the dimensions of one of the most popular genres in the cinema. From lurid comic-book blockbusters to dark dystopian visions, science fiction is seen as both a powerful cultural barometer of our times and the product of particular industrial and commercial frameworks. The authors outline the major themes of the genre, from representations of the mad scientist and computer hacker to the relationship between science fiction and postmodernism, exploring issues such as the meaning of special effects and the influence of science fiction cinema on the entertainment media of the digital age.

Pbk 144pp 9781903364031 A\$29.95 NZ\$39.95 2001 Columbia University Press



Mise-en-scène: Film Style and Interpretation

John Gibbs

Explores the fundamental concepts of composition, framing, costume and set design in cinema. In uncovering the history of mise-en-scène within academic film studies and popular film criticism, John Gibbs offers a full introduction to this central component of film analysis and provides detailed readings of such films as *Rebel Without a Cause*, *Imitation of Life* and *Lone Star*. It provides a review of the historical significance of mise-en-scène and its role in the critical discovery of Hollywood cinema.

Pbk 144pp 9781903364062 A\$29.95 NZ\$39.95 2002 Columbia University Press

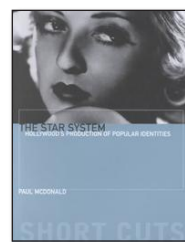


The Star System: Hollywood's Production of Popular Identities

Paul McDonald

This book looks at the development and changing organisation of the star system in the American film industry. Tracing the popularity of star performers from the early 'cinema of attractions' to the Internet universe, Paul McDonald explores the ways in which Hollywood has made and sold its stars. Through focusing on particular historical periods, case studies of Mary Pickford, Bette Davis, James Cagney, Julia Roberts, Tom Cruise, and Will Smith illustrate the key conditions influencing the star system in silent cinema, the studio era and the New Hollywood.

Pbk 144pp 9781903364024 A\$29.95 NZ\$39.95 2001 Columbia University Press



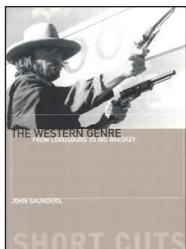
The Western Genre: From Lordsburg to Big Whiskey

John Saunders

The Western Genre: From Lordsburg to Big

Whiskey offers close readings of the definitive American film movement as represented by such leading exponents as John Ford, Howard Hawks, and Sam Peckinpah. In his consideration of such iconic motifs as the Outlaw Hero and the Lone Rider, John Saunders traces the development of perennial aspects of the genre, its continuity and, importantly, its change. Representations of morality and masculinity are also foregrounded in consideration of the genre's major stars John Wayne and Clint Eastwood, and such films as *Shane*, *Rio Bravo*, *The Wild Bunch*, and *Unforgiven*.

Pbk 144pp 9781903364123 A\$29.95 NZ\$39.95 2001 Columbia University Press



RECENT

International Film Guide 2011: The Definitive Annual Review of World Cinema 47ed

Ian Haydn Smith

First published in 1963, *The International Film Guide* enjoys an unrivalled reputation as the most authoritative and trusted source of information on contemporary world cinema. Comprehensive international coverage is offered via a 'World Survey' section encompassing the output of over 90 countries. The 2011 *International Film Guide* offers an overview of trends and changes in global cinema across the last 12 months.

Pbk 400pp 9781908215000 A\$43.95 NZ\$62 2011.03 Columbia University Press

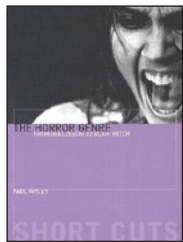


The Horror Genre: From Beelzebub to Blair Witch

Paul Wells

A comprehensive introduction to the history and key themes of the genre. The main issues and debates raised by horror, and the approaches and theories that have been applied to horror texts are all featured. In addressing the evolution of the horror film in social and historical context, Paul Wells explores how it has reflected and commented upon particular historical periods, and asks how it may respond to the new millennium by citing recent innovations in the genre's development, such as the 'urban myth' narrative underpinning *Candyman* and *The Blair Witch Project*.

Pbk 144pp 9781903364000 A\$29.95 NZ\$39.95 2001 Columbia University Press



Critical Cinema: Beyond the Theory of Practice

Clive Myer

Critical Cinema blurs the line between the making and the theorising of film, uniting theory and practice in order to move beyond the commercial confines of Hollywood. Opening with an introduction by Bill Nichols, one of the world's leading writers on nonfiction film, this volume features contributions by such prominent authors as Noel Burch, Laura Mulvey, and Patrick Fuary.

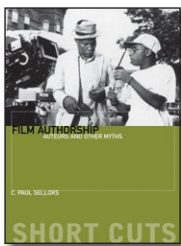
Pbk 224pp 9781906660369 A\$34.95 NZ\$48.95 2011.01 Columbia University Press

Film Authorship: Auteurs and Other Myths

C Paul Sellors

Few topics in the study of film produce as much controversy as authorship. Critics, historians, and theoreticians heatedly debate film authors, arguing vociferously about the nature of film authorship and questioning whether films even have authors at all. *Film Authorship* evaluates these debates in a rigorous and accessible manner. Generously illustrated, the book analyses the historical development and theoretical underpinnings of the concepts of film authorship and the auteur.

Pbk 144pp 9781906660246 A\$27.95 NZ\$38.95 2011.01 Columbia University Press



FORTHCOMING

Blade Runner

Matt Hills

More than just a box office flop that resurrected itself in the midnight movie circuit, *Blade Runner* (1982) achieved extraordinary cult status through video, laserdisc, and a five-disc DVD collector's set. *Blade Runner* has become a network of variant texts and fan speculations - a franchise created around just one film. Some have dubbed the movie "classroom cult" for its participation in academic debates, while others have termed it "meta-cult," in line with the work of Umberto Eco. The film has also been called "design cult," thanks to Ridley Scott's brilliant creation of a Los Angeles in 2019, the graphics and props of which have been recreated by devoted fans. *Blade Runner* tests the limits of this authenticity and artificiality, challenging the reader to differentiate between classic and flop, margin and mainstream, true cult and its replicants.

Pbk 128pp 9781906660338 A\$19.95 NZ\$29.95 2011.10 Columbia University Press



Fantasy Cinema: Impossible Worlds on Screen

David Butler

Often dismissed as escapist tales of sword and sorcery or childish fairytales, fantasy is one of the fundamental impulses in filmmaking, a source of some of the most vivid and memorable films ever made. This volume covers the major genres, stylistic approaches, and exponents of cinematic fantasy, from Georges Méliès, Walt Disney, and Andrei Tarkovsky to such contemporary fantasists as Terry Gilliam and Peter Jackson, and focuses on fantasy's social function and interpretations.

Pbk 144pp 9781906660161 A\$27.95 NZ\$38.95 2010.05 Columbia University Press

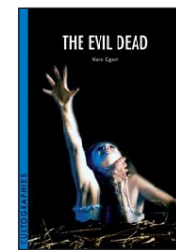


The Evil Dead

Kate Egan

Sam Raimi's *The Evil Dead* (1981) has been celebrated as a rollercoaster ride of terror and a classic horror hit, a defining example of the tongue-in-cheek, excessively gory horror films of the 1980s. It is also the film that introduced the now-iconic character of Ash (played by Bruce Campbell). This study considers the factors that have contributed to the film's evolving cult reputation. It recounts its gruelling production, its journey from Cannes to video and DVD, its playful recasting of the genre, and its status, for fans and critics alike, as one of the grungiest, gutsiest, and most inventive horror films in movie history.

Pbk 128pp 9781906660345 A\$19.95 NZ\$29.95 2011.10 Columbia University Press



Peep Shows: Cult Film and the Cine-Erotic

Xavier Mendik

From mediations on explicit imagery and profiles of prominent performers to discussions of national nudities and the titillating thrills of new technologies, cine-erotica has become a significant and subversive category of contemporary film, media, and cultural studies. Expanding on recent work in gender, cultural, and audience-based studies, *Peep Shows: Cult Film and the Cine-Erotic* examines the global traditions of cult erotica, explaining key patterns, paradigms, and performers from the world of cult celluloid sexuality.

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