
Close Up Iranian Cinema Past Present And Future

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Iranian Cinema and the Islamic Revolution
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A Modern History

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1968 and Global Cinema Duke University Press

Close Upranian Cinema, Past, Present, and FutureVerso

Iran Intellect Books

Iranian films have been the subject of much critical and scholarly attention over the past several decades, and Iranian filmmakers are mainstays of international film festivals. Yet most of the attention has been focused on a small segment of Iranian film production: auteurist art cinema. *Iranian Cinema in a Global Context*, on the other hand, takes account of the wide range of Iranian cinema, from popular youth films to low budget underground films. The volume also reassesses the global circulation of Iranian art cinema, looking at its reception at international festivals, in university curricula, and at the Academy Awards. A final theme of the volume explores the intersection between politics and film, with essays on post-Khatami reform influences, representations of ineffective drug policies, and the representation of Jewish characters in Iranian film. Taken together, the essays in this volume present a new definition of the field of Iranian film studies, one that engages global media flows, transmedia interaction, and a heterogeneous Iranian national cinema.

Abbas Kiarostami Routledge

Before his death in 2016, Abbas Kiarostami wrote or directed more than thirty films in a career that mirrored Iranian cinema's rise as an international force. His 1997 feature *Taste of Cherry* made him the first Iranian filmmaker to win the Palme d'Or at Cannes. Critics' polls continue to place *Close-Up* (1990) and *Through the Olive Trees* (1994) among the masterpieces of world cinema. Yet Kiarostami's naturalistic impulses and winding complexity made him one of the most divisive--if influential--filmmakers of his time. In this expanded second edition, award-winning Iranian filmmaker Mehrnaz Saeed-Vafa and film critic Jonathan Rosenbaum renew their illuminating cross-cultural dialogue on Kiarostami's work. The pair chart the filmmaker's late-in-life turn toward art galleries, museums, still photography, and installations. They also bring their distinct but complementary perspectives to a new conversation on the experimental film *Shirin*. Finally, Rosenbaum offers an essay on watching Kiarostami at home while Saeed-Vafa conducts a deeply personal interview with the director on his career and his final feature, *Like Someone in Love*.

Policy, Politics, and Form Bloomsbury Publishing

Iranian cinema has an extraordinary history that has been marked by religion and ever-shifting political, economic, and social environments. This addition to Intellect's *Directory of World Cinema* series turns the spotlight on the award-winning cinema of Iran, with particular attention to the major genres and movements, historical turning points, and prominent figures that have helped shape it. A wide range of genres are presented, including Film Farsi, New Wave, War film, art house film and women's cinema. For the film studies scholar, students working on alternative or national cinema or for all those who love Iranian cinema and wish to learn more, *Directory of World Cinema: Iran* will be

an essential companion to this prolific and prominent film industry. It offers an extraordinary range of outlooks towards the expansive world of Iranian cinema and is intended to fill the huge gap in literature about a national cinema where there is not enough material in English for researchers and scholars.

Iranian Cinema and Philosophy Intellect Books

Examines the role that parenting, as a theme and practice, plays in film and media cultures.

Politics, Representation and Identity McGill-Queen's Press - MQUP

This penetrating study of the Iranian filmmaker Abbas Kiarostami's life and work engages a cross-cultural dialogue between Mehrnaz Saeed-Vafa, an Iranian filmmaker, and Jonathan Rosenbaum, a film critic, both of whom have an intense interest in Kiarostami's work. A pioneer in Iranian cinema and considered one of the most controversial and influential filmmakers alive, Kiarostami has written or directed more than twenty films. He gained notoriety in the West in the 1990s with the breakaway films *Close-Up* and *Through the Olive Trees* and became the first Iranian director to win the Palme d'Or at the Cannes Film Festival for *Taste of Cherry*. He is also largely credited for his contributions to the Iranian New Wave. Abbas Kiarostami is the first full-length, English-language study of his work. A unique and resplendent collaboration featuring two distinct but complementing perspectives, the book places Kiarostami and his films in a national context and provides American readers with valuable insights into Iranian culture, Kiarostami's portrayal of women and politics, and his influence on other filmmakers.

Iran Mage Pub

Beginning with the introduction of cinema to Iran through the Iranian monarchy, this book covers the broad spectrum of Iran's cinema, offering descriptions of the key films and looking at recurring themes and tropes, such as the preponderance of images of childhood, and what these have revealed about Iranian society.

A Cinematic History Edinburgh University Press

A masterfully researched and compelling history of Iran from 1501 to 2009 This history of modern Iran is not a survey in the conventional sense but an ambitious exploration of the story of a nation. It offers a revealing look at how events, people, and institutions are shaped by currents that sometimes reach back hundreds of years. The book covers the complex history of the diverse societies and economies of Iran against the background of dynastic changes, revolutions, civil wars, foreign occupation, and the rise of the Islamic Republic. Abbas Amanat combines chronological and thematic approaches, exploring events with lasting implications for modern Iran and the world. Drawing on diverse historical scholarship and emphasizing the twentieth century, he addresses debates about Iran's culture and politics. Political history is the driving narrative force, given impetus by Amanat's decades of research and study. He layers the book with discussions of literature, music, and the arts; ideology and religion; economy and society; and cultural identity and heritage.

Close Up Cambridge University Press

In the fourth and final volume of *A History of Iranian Cinema*, Hamid Naficy looks at the

extraordinary efflorescence in Iranian film and other visual media since the Islamic Revolution.

Iranian Cinema and Globalization Harvard Common Press

The core volume in the Traditions in World Cinema series, this book brings together a colourful and wide-ranging collection of world cinematic traditions - national, regional and global - all of which are in need of introduction, investigation and, in some cases, critical reassessment. Topics include: German expressionism, Italian neorealism, French New Wave, British new wave, Czech new wave, Danish Dogma, post-Communist cinema, Brazilian post-Cinema Novo, new Argentine cinema, pre-revolutionary African traditions, Israeli persecution films, new Iranian cinema, Hindi film songs, Chinese wenyi.

Expanded Second Edition Intellect Books

The rise of Iranian cinema to world prominence over the last few decades is one of the most fascinating cultural stories of our time. This book is narrated around 15 of the best Iranian filmmakers of the past half-century and takes a close look at both their lives and their greatest works.

In Search of Cinema CRC Press

It is nearly impossible to separate contemporary Iranian cinema from the Islamic revolution that transformed film production in the country in the late 1970s. As the aims of the revolution shifted and hardened once Khomeini took power and as an eight-year war with Iraq dragged on, Iranian filmmakers confronted new restrictions. In the 1990s, however, the Reformist Movement, led by Mohammad Khatami, and the film industry, developed an unlikely partnership that moved audiences away from revolutionary ideas and toward a discourse of reform. In *Reform Cinema in Iran*, Blake Atwood examines how new industrial and aesthetic practices created a distinct cultural and political style in Iranian film between 1989 and 2007. Atwood analyzes a range of popular, art, and documentary films. He provides new readings of internationally recognized films such as Abbas Kiarostami's *Taste of Cherry* (1997) and Mohsen Makhmalbaf's *Time for Love* (1990), as well as those by Rakhshan Bani, Masud Kiami, and other key Iranian directors. At the same time, he also considers how filmmakers and the film industry were affected by larger political and religious trends that took shape during Mohammad Khatami's presidency (1997-2005). Atwood analyzes political speeches, religious sermons, and newspaper editorials and pays close attention to technological developments, particularly the rise of video, to determine their role in democratizing filmmaking and realizing the goals of political reform. He concludes with a look at the legacy of reform cinema, including films produced under Mahmoud Ahmadinejad, whose neoconservative discourse rejected the policies of reform that preceded him.

The Artisanal Era, 1897-1941 ReFocus: The International Directors Series

Hamid Dabashi's 2007 *Iran: A People Interrupted* is simultaneously subtle, passionate, polarizing and polemical. A concise account of Iranian history from the early 19th-century onward, Dabashi's book uses his incisive analytical skills as a basis for creating a persuasive argument against the views of Iran that predominate in the West. In Dabashi's view, Western approaches to Iran have been colored time and time again by the assumption that it is somehow trapped between regressive 'tradition,' and progressive 'modernity.' The reality, he argues, is quite the opposite: Iran has its own distinctive ideology of modernity, which is nevertheless opposed to many Western ideals. In order to prove his

point, Dabashi draws on a lifetime's experience of literary criticism to analyse the relationship between Iran's intellectual and political elites over two centuries. His analysis provides the key evidence for his reasoning by teasing out the implicit assumptions that underly the texts and people he examines. Looking beneath the surface of the evidence, Dabashi finds - time and time again - the traces of a uniquely Iranian notion of modernity that is quite at odds with its Western counterpart.

Abbas Kiarostami Bloomsbury Publishing

Examines the political cinema of 1968 in relation to global events.

Reform Cinema in Iran CRC Press

Hamid Dabashi is Professor of Iranian Studies at Columbia University.

Iranian Cinema, Past, Present, and Future McFarland

The essays collected here reflect the spectacular rise of Iranian cinema in recent years as well as the strong contributions of contemporary filmmakers from countries such as Belgium, Canada, China, Israel, Lebanon, Scotland, and Spain. *But In Search of Cinema* does not neglect the best recent films from major film-producing nations like the United States, France, and Italy and includes retrospective pieces on the careers of Ingmar Bergman and Woody Allen as well as several essays on the interrelationship between film form, or film genres, and drama and the novel, the two forms from which the cinema continues to draw a wealth of its material.

The Globalizing Era, 1984-2010 Wayne State University Press

Iranian cinema is today widely recognised not merely as a distinctive national cinema, but as one of the most innovative and exciting mzzin the world. This book shows how contemporary Iranian film has firm roots, both from before the revolution and in richer and more profound cultural traditions that have survived many centuries of political and social change.

Writings on International Film Art Cambridge Scholars Publishing

A deflationary, anti-theoretical film-philosophy through the cinema of Abbas Kiarostami Mathew

Abbott presents a powerful new film-philosophy through the cinema of Iranian director Abbas Kiarostami. Mathew Abbott argues that Kiarostami's films carry out cinematic thinking: they do not just illustrate pre-existing philosophical ideas, but do real philosophical work. Crossing the divide between analytic and continental philosophy, he draws on Ludwig Wittgenstein, Stanley Cavell, John McDowell, Alice Crary, NoA Carroll, Giorgio Agamben, and Martin Heidegger, bringing out the thinking at work in Kiarostami's most recent films: *Taste of Cherry*, *The Wind Will Carry Us*, *ABC Africa*, *Ten*, *Five*, *Shirin*, *Certified Copy* and *Like Someone in Love*.

Film, Media, and Caregiving Labor Refocus: The International Directors

The Iranian Abbas Kiarostami burst onto the international film scene in the early 1990s and - as demonstrated by the many major prizes he has won - is now widely regarded as one of the most distinctive and talented modern-day directors. His major features - including *Through the Olive Trees* (1994), *Taste of Cherry* (1997) and *The Wind Will Carry Us* (1999) - are relatively modest in scale, contemplative and humanist in tone. In 2002, with *10*, Kiarostami broke new ground, fixing one or two digital cameras on a car's dashboard to film ten conversations between the driver (Mania Akbari) and her various passengers. The results are astonishing: though formally rigorous, even austere, and documentary-like in its style, *10* succeeds both as emotionally affecting human drama

and as a critical analysis of everyday life in today's Tehran. In this study, Geoff Andrew looks at 10 within the context of Kiarostami's career, of Iranian cinema's recent renaissance, and of international film culture. Drawing on a number of detailed interviews he conducted with both Kiarostami and his lead actress, Andrew sheds light on the unusual methods used in making the film, on its political relevance, and on its remarkably subtle aesthetic. He also argues that 10 was an important turning-point in the career of a film-maker who is not only one of contemporary cinema's most accomplished practitioners but also one of its most radical experimentalists.

Directory of World Cinema Columbia University Press

Russians in Iran seeks to challenge the traditional narrative regarding Russian involvement Iran and

to show that whilst Russia's historical involvement in Iran is longstanding it is nonetheless much misunderstood. Russia's influence in Iran between 1800 and the middle of the twentieth century is not simply a story of inexorable intrusion and domination: rather, it is a complex and interactive process of mostly indirect control and constructive engagement. Drawing on fresh archival material, the contributors provide a window into the power and influence wielded in Iran not just by the Russian government through its traditional representatives but by Russian nationals operating in Iran in a variety of capacities, including individuals, bankers, and entrepreneurs. *Russians in Iran* reveals the multifaceted role that Russians have played in Iranian history and provides an original and important contribution to the history and international relations of Iran, Russia and the Middle East.

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