

Films Of Makhmalbaf Cinema Politics And Culture In Iran

John H. Lorentz

Films Of Makhmalbaf Cinema Politics And Culture In Iran:

The Films of Makhmalbaf Eric Egan, 2005 This book examines the close and volatile relationship between a highly popular art form the production of culture and the politics of power in society Through a critical analysis the book reveals the social and political context of Iran's national cinema under the Islamic Republic It tracks the emergence of Iranian cinema since the Islamic Revolution as Makhmalbaf one of Iran s most influential filmmakers and a committed artist whose work is provocative and never far from controversy sought to engage the dramatic social and political upheavals that have taken place over the past twenty four years Makhmalbaf's films have always been reflexive meditations on the nature of cinema and art within a society and Makhmalbaf s art as part of that system provides a view of film as an extension of its political The Politics of Iranian Cinema Saeed Zeydabadi-Nejad, 2009-12-04 Iran has undergone considerable social environment upheaval since the revolution and this has been reflected in its cinema Drawing on first hand interviews and detailed ethnographic research this book explores how cinema is engaged in the dynamics of social change in contemporary Iran The author not only discusses the practices of regulation and reception of films from major award winning directors but also important mainstream filmmakers such as Hatamikia and Tabizi Contributing to ethnographic accounts of Iranian governance in the field of culture the book reveals the complex behind the scenes negotiations between filmmakers and the authorities which constitute a major part of the workings of film censorship The author traces the relationship of Iranian cinema to recent social political movements in Iran namely reformism and women s movement and shows how international acclaim has been instrumental in filmmakers engagement with matters of political importance in Iran This book will be a valuable tool for courses on film and media studies and will provide a significant insight into Iranian cultural politics for students of cultural studies and anthropology Middle Eastern and Iranian studies Iranian Cinema in a Global Context Peter Decherney, Blake Atwood, 2014-09-15 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

Reform Cinema in Iran Blake Atwood,2016-11-08 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

Allegory in Iranian Cinema Michelle Langford, 2019-07-25 Iranian filmmakers have long been recognised for creating a vibrant aesthetically rich cinema whilst working under strict state censorship regulations As Michelle Langford reveals many have found indirect allegorical ways of expressing forbidden topics and issues in their films But for many allegory is much more than a foil against haphazardly applied censorship rules Drawing on a long history of allegorical expression in Persian poetry and the arts allegory has become an integral part of the poetics of Iranian cinema Allegory in Iranian Cinema explores the allegorical aesthetics of Iranian cinema explaining how it has emerged from deep cultural traditions and how it functions as a strategy for both supporting and resisting dominant ideology As well as tracing the roots of allegory in Iranian cinema before and after the 1979 revolution Langford also theorizes this cinematic mode She draws on a range of cinematic philosophical and cultural concepts developed by thinkers such as Walter Benjamin Gilles Deleuze Pier Paolo Pasolini Christian Metz and Vivian Sobchack to provide a theoretical framework for detailed analyses of films by renowned directors of the pre and post revolutionary eras including Masoud Kimiai Dariush Mehrjui Ebrahim Golestan Kamran Shirdel Majid Majidi Jafar Panahi Marziyeh Meshkini Mohsen Makhmalbaf Rakhshan Bani Etemad and Asghar Farhadi Allegory in Iranian Cinema explains how a centuries old means of expression interpretation encoding and decoding becomes in the hands of Iran s most skilled cineastes a powerful tool with which to critique and challenge social and cultural norms Film in the Middle East and North Africa Josef Gugler, 2011-01-15 A timely window on the world of Middle Eastern cinema this remarkable overview includes many essays that provide the first scholarly analysis of significant works by key filmmakers in the region De-westernizing Film Studies Saër Maty Bâ, Will Higbee, 2012 This edited collection brings together international scholars and filmmakers with research expertise across a range of non Western film cultures but who have one

shared aim to challenge and offer alternatives to Eurocentric theoretical historical perspectives in film studies The I.B. Tauris Handbook of Iranian Cinema Michelle Langford, Maryam Ghorbankarimi, Zahra Khosroshahi, 2024-10-31 This volume brings together scholarship from both established scholars and early career academics to provide fresh insights and new research on the cinema of Iran The book is organised around eight broad themes including cinema before and after the revolution stylistic innovation documentary gender and genre Encompassing a diverse range of methodological approaches and disciplinary frameworks including film studies cultural studies and political economy each chapter is a self contained study on a specific topic engaging with the national and transnational history of Iranian cinema which combined provide readers with original new insights into Iranian film and filmmakers from fiction films to art house and popular cinema The Handbook includes analysis of the works of established filmmakers such as Bahram Beyzaie Rakhshan Banetemad Abbas Kiarostami and Mohsen Makhmalbaf as well as the output of emerging voices such as Ida Panahandeh and Shahram Mokri Covering well known topics as well as cutting edge ones such the sonic and visual manifestations of the urban environment in Iranian films this book is a vital resource for understanding Iran and its unique cinematic culture The A to Z of Iran John H. Lorentz, 2010-04-14 Iran is a country with a deep and complex history Over several thousand years Iran has been the source of numerous creative contributions to the spiritual and literary world and the site of many remarkable manifestations of material culture The special place that Iran has come to hold in contemporary historical events most recently as a center stage actor in the unfolding and interconnected drama of worldwide nuclear arms proliferation and terrorism is all the more reason to explore the characters and personality of Iran and Iranians The A to Z of Iran is designed to give the reader a guick and understandable overview of specific events movements people political and social groups places and trends Through its extensive chronology introduction bibliography appendixes and more than double the number of cross referenced dictionary entries as in the previous edition the work allows for considerable exploration of a number of historical and contemporary topics and issues In particular the modern period defined as 1800 present is covered extensively Cine-Ethics Jinhee Choi, Mattias Frey, 2013-10-15 This volume looks at the significance and range of ethical questions that pertain to various film practices Diverse philosophical traditions provide useful frameworks to discuss spectators affective and emotional engagement with film which can function as a moral ground for one s connection to others and to the world outside the self These traditions encompass theories of emotion phenomenology the philosophy of compassion and analytic and continental ethical thinking and environmental ethics This anthology is one of the first volumes to open up a dialogue among these diverse methodologies Contributors bring to the fore some of the assumptions implicitly shared between these theories and forge a new relationship between them in order to explore the moral engagement of the spectator and the ethical consequences of both producing and consuming films Resistance in Contemporary Middle Eastern Cultures Karima Laachir, Saeed Talajooy, 2013 This study highlights the connections between power cultural products resistance and the

artistic strategies through which that resistance is voiced in the Middle East Exploring cultural displays of dissent in the form of literary works films and music the collection uses the concept of cultural resistance to describe the way culture and cultural creations are used to resist or even change the dominant political social economic and cultural discourses and structures either consciously or unconsciously The contributors do not claim that these cultural products constitute organized resistance movements but rather that they reflect instances of defiance that stem from their peculiar contexts If culture can be used to consolidate and perpetuate power relations in societies it can also be used as the site of resistance to oppression in its various forms gender class ethnicity and sexuality subverting existing dominant social and political hegemonies in the Middle East Cinema in Muslim Societies Ali Ahmad, 2017-10-02 This book collates a comprehensive range of fascinating essays by leading authors on film from across the Muslim world Responding to political and theoretical misconceptions about Islam and Muslim culture it covers North African Arab and Asian cinemas in a rich series of industry histories single film studies and detailed analyses of celebrated directors Cinema in Muslim Societies is innovative and timely in its explicit engagement with vexing questions of Islamic aesthetics political activism socialism and the role of women in Muslim contexts The authors explore a wide variety of topics from cinematic art and poetry to religious identity and pornography Debated extensively at a programme of public talks and screenings at the Institute of Contemporary Arts in London in 2011 this volume remains supremely relevant in a world of polarising identities and political violence engulfing Muslim societies and the West This book was originally published as a special issue of Third Text Historical Dictionary of Middle Eastern Cinema Terri Ginsberg, Chris Lippard, 2020-09-15 To a substantial degree cinema has served to define the perceived character of the peoples and nations of the Middle East This book covers the production and exhibition of the cinema of Morocco Algeria Tunisia Egypt Palestine Jordan Lebanon Syria Iraq the United Arab Emirates Saudi Arabi Yemen Kuwait and Bahrain as well as the non Arab states of Turkey and Iran and the Jewish state of Israel This second edition of Historical Dictionary of Middle Eastern Cinema contains a chronology an introduction and an extensive bibliography The dictionary section has over 500 cross referenced entries on individual films filmmakers actors significant historical figures events and concepts and the countries themselves It also covers the range of cinematic modes from documentary to fiction representational to animation generic to experimental mainstream to avant garde and entertainment to propaganda This book is an excellent resource for students researchers and anyone wanting to know more about Middle Eastern cinema

Women Screenwriters Jill Nelmes, Jule Selbo, 2015-09-29 Women Screenwriters is a study of more than 300 female writers from 60 nations from the first film scenarios produced in 1986 to the present day Divided into six sections by continent the entries give an overview of the history of women screenwriters in each country as well as individual biographies of its most influential From Iran to Hollywood and Some Places In-Between Christopher Gow, 2011-06-30 The New Iranian Cinema has had a fascinating success story in world cinema and critics have hailed Iranian films as alternatives

to the homogenising global influence of mainstream Hollywood cinema Drawing on seminal ideas of art cinema Christopher Gow examines how the success of this cinema and the films of Abbas Kiarostami its foremost proponent can be accounted for by the extent to which they fit into a pre established notion of art cinema Gow also expands understanding of post revolutionary Iranian cinema by examining the links between the New Iranian Cinema and emigre Iranian filmmaking from the uncompromising German films of Sohrab Shahid Saless to Vadim Perlman's exploration of the Iranian experience of exile in the Oscar nominated House of Sand and Fog He reveals how this large and dispersed emigre Iranian cinema challenges our understanding of New Iranian Cinema itself and of national cinema in general The State of Resistance Assal Rad, 2022-08-25 While the Iranian nation state has long captivated the attention of our media and politics this book examines a country that is often misunderstood and explores forgotten aspects of the debate Using innovative multi disciplinary methods it investigates the formation of an Iranian national identity over the last century and significantly the role of Iranian people in defining the contours of that identity By employing popular culture as an archive of study Assal Rad aims to rediscover the ordinary Iranian in studies of contemporary Iran demonstrating how identity was shaped by music literature and film Both accessible in style and meticulously researched Rad s work cultivates a more holistic picture of Iranian politics policy and society showing how the Iran of the past is intimately connected to that of the present **Iranian Intellectuals** Lloyd Ridgeon, 2013-10-18 Previously published as a special issue of British Journal of Middle East Studies this volume focuses on leading figures within Iran between 1997 2007 and their visions and works that are related to Iranian society A cross section of opinion is investigated including the clerical Ali Khameneh i Muhammad Khatami and Mohsen Kadivar the dissident Mohsen Makhmalbaf and the poetic Qaysar Aminpour and cinematic The past decade has been a traumatic one in Iran and the essays in this volume testify to the vibrancy of the responses from Iranian thinkers It may be a surprise to some observers that in some senses Ali Khameneh i may be considered a liberal whereas Muhammad Khatami s own credentials as an advocate of rapprochement with the West needs to be qualified Responses to Western culture continue to remain centre stage and this is also nowhere more apparent than in the complex relationship between the directors of Iranian films perhaps Iran's most celebrated export these days and their audiences both Iranian and Western Despite some viewing Iran as a pariah state it remains firmly connected to the West and to modern technology typified in the practice of blogging that is enjoyed by so many Iranians which has provided a new space for expression and thinking History of Glass and Ceramics in Iran, 1500-1925 Willem Floor, This comprehensive and richly detailed study by renowned scholar Willem Floor is the culmination of what is known about domestic glass and ceramic production location quality craftsmen in Iran from 1500 until the end of the Qajar period in 1925 Because of increasing imports the Qajar government tried to improve domestic glass and ceramic techniques through transfer of technology once through direct foreign investment The reasons for these failed attempts are discussed as well as the development of the import of glass and ceramic products Over time there was not only

a change in the places of origin of glass and ceramic imports but also in their volume and composition which during the Oajar period included a large variety of cheap articles for mass consumption There is an appendix for each chapter giving a market assessment for glass and ceramic production in Iran written in French by Belgian consultants in 1891 The Belgian assessments offer a detailed chemical analysis of glass and ceramics made in Iran as well as an inventory of the types of glassware and ceramics made by domestic craftsmen It concludes with proposals for the establishment of a modern glass and ceramic factory in Iran This superb body of research will not only be of great interest to Iranian scholars inside and outside the country but also to everyone interested in the story of glass and ceramics throughout the world <u>Iran, 1501-1925</u> Willem Floor, Amélie Courvat Desvergnes, 2022-10-04 The Chinese invented papermaking which by the 8th century had reached the Muslim world in Samarkand and Baghdad and Spain by the 11th century Much later at the end of the 18th century onwards modern industrial papermaking was developed by the Europeans The History of Paper in Iran 1501 to 1925 sets out for the reader the types of paper made in Iran during the Safavid and Qajar periods and the crucial role imported paper played in the country The Iranian government attempted to introduce modern European paper production technology first by sending students abroad to learn about this technology and then by purchasing equipment to set up a paper industry However during the 19th century domestic Iranian paper production came under increasing pressure from paper imports and the government abandoned its efforts to modernize the domestic paper industry. The authors renowned scholar Willem Floor in collaboration with Am lie Couvrat Desvergnes a museum conservator of artworks on paper and books identify and illustrate the watermarks and or countermarks of the various paper producers and provide examples of the diversity of quality composition and nature of the different types of paper used by various strata of the Iranian society Also provided are detailed import data showing which country exported paper to Iran via which routes as well as their changing market position over time Finally the various end uses of paper from books and farmans to paintings and diverse packing and utilitarian paper are examined and where possible quantified data are presented This book will reward scholars and general A Dictionary of Film Studies Annette Kuhn, Guy Westwell, 2020-04-28 A Dictionary of Film Studies covers all readers alike aspects of its discipline as it is currently taught at undergraduate level Offering exhaustive and authoritative coverage this A Z is written by experts in the field and covers terms concepts debates and movements in film theory and criticism national international and transnational cinemas film history movements and genres film industry organizations and practices and key technical terms and concepts Since its first publication in 2012 the dictionary has been updated to incorporate over 40 new entries including computer games and film disability ecocinema identity portmanteau film Practice as Research and film in Vietnam Moreover numerous revisions have been made to existing entries to account for developments in the discipline and changes to film institutions more generally Indices of films and filmmakers mentioned in the text are included for easy access to relevant entries The dictionary also has 13 feature articles on popular topics and terms revised and informative

bibliographies for most entries and more than 100 web links to supplement the text

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