1978 Film Cultural Turning Point

1978: A Cultural Turning Point on Film

1978 wasn't just another year in cinema; it marked a pivotal moment in film history, a cultural turning point that reverberates through the industry to this day. This wasn't a single event, but a confluence of trends, themes, and innovations that fundamentally shifted the way audiences experienced and engaged with movies.

A Year of Diverse Voices and Styles:

1978 witnessed a fascinating array of films, reflecting the changing social landscape. The era's political and social anxieties were woven into the narratives, while stylistic experimentation pushed boundaries. It's important to understand that this wasn't a single movement, but rather a confluence of diverse expressions, showcasing the evolving cinematic landscape.

The rise of the independent film: Films like Days of Heaven and Harold and Maude, while not mainstream box office hits, were critically acclaimed and helped to pave the way for the independent film movement that would flourish in subsequent decades. They often explored unconventional themes and used distinctive visual styles.
A resurgence of classic Hollywood glamour: Despite the more experimental films, there was a renewed appreciation for some aspects of classical filmmaking techniques. This was seen in certain films that embraced cinematic storytelling traditions.
Action and adventure films: Action movies continued to grow in popularity. Superman and The Deer Hunter, with their different subgenres, resonated with audiences, signaling the ongoing evolution of the action genre.

Themes and Concerns Reflected on Screen:

The cultural climate of 1978 was complex. Concerns about societal changes, political turmoil, and the anxieties of the time found their way onto the silver screen.

Post-Vietnam trauma: The aftermath of the Vietnam War was a significant influence on several films released that year, explored through characters' struggles, their psychological scars, and the war's lasting impact. This is evident in the raw emotional portrayal and the focus on the human cost of conflict in The Deer Hunter.
Social and political upheaval: Films often subtly or directly commented on the socio-political climate. Economic anxieties, changing family structures, and the complexities of gender roles

began to emerge as frequent themes in narratives.

Explorations of identity and self: The changing social fabric also fueled exploration of personal identity. Some films grappled with themes of self-discovery and questioning of societal norms in ways that were more nuanced than in prior years.

Technological Innovations and their Impact:

The industry was not just exploring new narratives and styles, technological advancements played an equally crucial role.

Advancements in special effects: Visual effects continued to advance, albeit at a slower pace, compared to today. However, advancements in specific areas allowed for more complex special effects, which were then used in movies to achieve unique visual styles and enhance the storytelling.

Rise of the blockbuster: While independent films were gaining traction, Superman, for example, showed the increasing influence of blockbuster cinema, a trend that would dominate the industry in the following years. The massive success of these films also affected the film industry's business model and priorities.

The Impact on Subsequent Decades:

The trends observed in 1978 laid the groundwork for significant shifts in filmmaking through the following decades.

A more diverse and inclusive film landscape: 1978 set the stage for a more inclusive film landscape, with a growing range of perspectives being represented on screen. This paved the way for a more diverse set of stories and narratives being told in subsequent years.

Experimentation with style and form: The experimentation with narrative and visual techniques seen in 1978 laid the foundation for innovative filmmaking that would be carried forward in the years that followed, leading to different styles of storytelling and artistic expression.

Key Takeaways:

1978 was a watershed year in film, marked by a confluence of diverse styles and themes.

The year witnessed the rise of independent film, resurgence of classical elements, and a continuing evolution of the action genre.

Cultural anxieties and social changes were prominently reflected in many films.

Technological advancements further shaped the industry's trajectory.

The year's trends laid the groundwork for future decades of cinematic evolution.

Frequently Asked Questions:

1. How did 1978's independent films differ from mainstream releases? Independent films often tackled less commercially viable or more niche themes, employed distinct styles and visual aesthetics, and were often critically acclaimed but not necessarily box office successes. Mainstream films often adhered more closely to conventional storytelling and stylistic choices.

2. What was the significance of Superman in 1978? Superman was a significant box office success and exemplified the growing influence of the blockbuster film. It showcased advancements in special effects and paved the way for a focus on spectacle and larger-than-life narratives.

3. How did post-Vietnam war trauma impact films of 1978? The emotional scars and lingering psychological effects of the war were often woven into characters' struggles and stories, leading to a greater emphasis on the human cost of conflict and the psychological impact on individuals.

4. What role did technology play in shaping 1978's cinematic landscape? Technological advancements in visual effects and special effects, though not as prominent as later decades, were still instrumental in shaping cinematic styles, allowing for more complex visualizations in some films.

5. How did 1978 set the stage for future cinematic evolution? The diverse expressions and stylistic experimentation in 1978 paved the way for a more diverse and inclusive cinematic landscape in subsequent decades, providing a springboard for the more innovative and experimental forms of storytelling to come.

A Decade Defined: 1978 – A Cultural Turning Point on Film

Flickering lights, hushed whispers, the expectant hush before the credits roll – cinema, in 1978, was more than just a spectacle; it was a reflection, a prism refracting the changing tides of a generation. This year, nestled amidst the economic uncertainties and political anxieties of the time, witnessed a crucial shift in cinematic storytelling. It wasn't a sudden eruption, but rather a subtle tremor, a quiet premonition of the filmmaking trends to come. This column delves into the cultural turning points that 1978 represented on the silver screen.

The Rise of the Indie Spirit:

1978 saw a burgeoning independent film scene, pushing against the mainstream Hollywood machinery. This wasn't a complete breakaway; rather, it was a subtle shift in the narrative voice. Films like Hal Ashby's Harold and Maude (and many others) challenged traditional genres and aesthetics, inviting audiences to consider themes previously relegated to the margins. This newfound freedom of expression, though not ubiquitous, hinted at a future where cinematic boundaries would be more fluid. These independent productions offered unique perspectives and often explored social and philosophical issues in ways that were not possible within the studio system.

<i>Impact on Storytelling:</i>

The freedom for independent voices allowed for experimentation with plot, character development, and cinematography, paving the way for a more nuanced and personalized portrayal of human experience. This departure from the formulaic nature of many Hollywood films allowed for a more authentic portrayal of life and emotions.

The Continued Evolution of Genre Films:

While independent filmmaking gained traction, genre films also experienced a significant evolution. The action-adventure genre, for instance, started to incorporate more complex characters and storylines. Alien and Superman are noteworthy examples, though not released in 1978, the momentum to challenge traditional genre tropes was already gathering steam, paving the way for 1978's films like The Deer Hunter, which, while not purely an action-adventure, showcased a new realism within the war film genre.

<i>Cultural Relevance:</i>

Films like The Deer Hunter, while grappling with the complexities of the Vietnam War, also resonated with the anxieties of a generation facing economic and social uncertainty. This connection between the cinematic experience and contemporary issues became increasingly important, suggesting that cinema could be a powerful tool for social commentary.

Chart: Key Films and Themes of 1978

Film Title	Genre	Key Themes
Harold and Maude	Drama	Death, aging, unconventional love
The Deer Hunter	Drama	Post-Vietnam trauma, alienation, social injustice
Midnight Express	Crime Drama	Drug abuse, cultural clash, political oppression

| Death Wish | Action Thriller | Violence, vigilante justice, social inequality |

The Emergence of New Directors:

1978 marked the rise of several directors whose work would profoundly shape future filmmaking. Names like Hal Ashby and John G. Avildsen, alongside emerging talents, introduced a new wave of cinematic styles and perspectives. This provided audiences with a renewed sense of optimism for the future of cinema and the diverse voices it could represent.

<i>Impact on the Industry:</i>

The rise of new directors injected dynamism into the industry. Their fresh approaches and willingness to experiment demonstrated that cinema was an ever-evolving art form.

Conclusion:

1978 was not a sudden cinematic revolution, but rather a confluence of evolving artistic tendencies. The growth of independent filmmaking, the refinement of genre films, and the emergence of new cinematic voices all pointed towards a future where cinema would be more diverse, more reflective, and more capable of engaging with the multifaceted realities of the modern world. These shifts, subtle yet profound, laid the groundwork for the cinematic landscape we see today.

Advanced FAQs:

1. How did the economic climate of 1978 influence the films of that year? Economic uncertainties often manifested in themes of social inequality, disillusionment, and the search for meaning in a rapidly changing world, influencing the content and narratives of films.
2. What role did social anxieties play in 1978 cinema? Films reflected anxieties related to the Vietnam War, Cold War tensions, and economic instability. These concerns often became central themes, giving the films a powerful social commentary aspect.
3. How did 1978 cinema influence later filmmaking movements? The seeds of independent filmmaking and genre evolution planted in 1978 would be nurtured and developed in subsequent years, leading to various influential styles and movements.
4. What were the limitations of the 1978 cinematic landscape? Despite the advancements, films may have still reflected certain societal biases or limitations of representation, particularly regarding race and gender.
5. Beyond the US, what were the global trends in filmmaking during 1978? Other regions may have had their own distinct cinematic developments, which could have cross-pollinated and influenced trends in the US.

This period represents a critical juncture, where the cinematic experience began to move beyond simple entertainment and embraced a more thoughtful, reflective, and nuanced portrayal of humanity's experiences.

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2009-10-15 Whether it's television, radio, concerts, live appearances by comedians, Internet websites, or even the political party conventions themselves, the mixing of politics and popular culture is frequently on display. The Encyclopedia of Politics, the Media, and Popular Culture examines the people, major events, media, and controversies in eight thematic chapters and over 150 entries to provide an invaluable resource for any student, scholar, or everyday political junkie needing a comprehensive introduction to the subject. On a typical weeknight in the United States, millions shun the traditional evening network news broadcasts and, instead, later grab their remotes to turn to Comedy Central to catch up on the political happenings of the day, delivered by the comedian Jon Stewart on the faux news program, The Daily Show. Immediately afterwards, they might stay tuned to The Colbert Report for another dosage of hilarious, fake news that, to them, comes across more honestly than the serious version they could watch on CNN. Whether it's television, radio, concerts, live appearances by comedians, Internet websites, or even the political party conventions themselves, the mixing of politics and popular culture is frequently on display. The Encyclopedia of Politics, the Media, and Popular Culture provides in-depth

coverage of these fascinating, and often surprising intersections in both historical and contemporary culture. This highly readable and entertaining encyclopedia provides a sweeping survey of the historic and ongoing interplay between politics, the media, and popular culture in eight thought-provoking chapters. The volume is enhanced with the inclusion of over 150 entries to help students and researchers easily locate more in-depth information on topics ranging from political scandals to YouTube. turning point in the gay rights movement more homosexual filmmakers used documentary to make their voices heard Nearing the 1980s the Mariposa Film Group released the pioneering film Word Is Out Some Stories of Our Lives 1978 In

2025-02-20 The films of Abbas Kiarostami (1940-2016) are at once ambiguous and singular, challenging easy categorisation in national, generic, and formal terms. In this insightful study, Hossein Khosrowjah provides an in-depth exploration of Kiarostami's body of work, considering how his filmmaking confronts questions of cinematic representation, identity, and the myth of national unity. Challenging prevailing auteurist readings of Kiarostami's work, Hossein Khosrowjah firmly anchors his filmmaking within the historical context of Iranian national cinema. Through a close reading of key films, including Close-Up (1990), Taste of Cherry (1997), The Wind Will Carry Us (1999), and 10 (2002), he explores Kiarostami's radically anti-allegorical representational strategies. He goes on to

examine the national and global circulation of his films, considering the role of censorship within Iran and the intersection of art, politics and the complexities of creative freedom. He traces the continuing emphasis on partiality and the singularity of representations-of subjects, time, and location-across Kiarostami's films, arguing that it is through this intentional ambiguity that his cinema reshapes notions of nation and national identity, challenges conventions and broadens the scope for cinematic expression. 1978 films along with the pop music of the same era became the media in the sense of container for nostalgic and melancholic sentiments a significant constituent of community members cross cultural identity Domestically in

2024-04-05 Crisis and decline in the working class were frequent themes in American popular culture during the 1970s. In contrast, more positive narratives about America's managerial and professional class appeared during the 1980s. Focusing on these two key decades, this book explores how portrayals of social class and associated work and labor issues including gender and race appeared in specific films, television shows, and music. Comparing and contrasting how forms of popular media portrayed both unionized and non-unionized workers, the book discusses how workers' perceptions of themselves were in turn shaped by messages conveyed through media. The book opens with an introduction which outlines the historical context of the

immediate post-war period and the heightened social, political, and economic tension of the Cold War era. Three substantial chapters then explore film, television, and music in turn, looking at key works including Star Wars, Coming Home, 9 to 5, Good Times, The Mary Tyler Moore Show, and the music of Bruce Springsteen and rap artists. Drawing on both primary and secondary sources, the book is principally situated within wider labor and working-class history research, and the relatively new history of capitalism historical sub-field. This book is vital reading for anyone interested in issues around labor and work in the media, labor history, and popular culture history during two key decades in modern American history. 1978 film F I S T Sylvester Stallone plays a union president loosely based on Jimmy Hoffa and the film attempts to turning point for American wage workers as incomes significantly failed to keep pace with increases in the

2025-02-24 Light in the Dark tells the dramatic history of Icelandic cinema from its modest origin in the early twentieth century to the heterogenous and complex national cinema of today. In tracing this wide-ranging history, author Björn Norðfjörð describes the constant tug between local and national cultural forces and the transnational and global pull of world cinema. Norðfjörð starts by casting light on the earliest films made in the country, expanding outward to survey Scandinavians adaptations of Icelandic literature filmed during the late silent period,

documentaries of the interwar period, and the first narrative features following the end of World War II and national independence. He traces the emergence of national cinema proper to the 1980s, with the foundation of the Icelandic Film Fund, explores the subsequent impact of first European art cinema and then Hollywood genre cinema, and finally considers the remarkable international success of Icelandic cinema in the twentieth-first century. Along the way, Norðfjörð draws attention to many additional issues and topics regarding Icelandic cinema, including depictions of nature and animals, the aesthetics of fire and ice, the role of film adaptation, the impact of Nordic noir and crime fiction, Hollywood runaway productions, and the question of women's cinema in Icelandic filmmaking. Throughout the book, films from all periods of Icelandic filmmaking are analysed in detail with equal emphasis on content and form, including both lesser known titles and key films like The Outlaw and His Wife (Victor Sjöström, 1917), Salka Valka (Arne Mattson, 1954), Land and Sons (Ágúst Guðmundsson, 1980), When the Raven Flies (Hrafn Gunnlaugsson, 1984), Cold Fever (Friðrik Þór Friðriksson, 1995), 101 Reykjavík (Baltasar Kormákur), Rams (Grímur Hákonarson, 2015) and Godland (Hlynur Pálmason, 2022). Film Fund in 1978 Nonetheless the Fund marks a historical turning point by guaranteeing systematic film production culture and arts dating back to the mid twentieth century including the founding of the National

Theater and

2023-07-03 Drinking is recognized as one of the most important problems confronting students on campus today, with major impacts on health and safety.This book answers crucial questions about why students drink, examines its complex links to campus crime and sexual assault, and offers new insights on how to address the issue.It differs from other studies of college drinking by dispelling the myth that the problem is universal. Dowdall's research reveals that the incidence of alcohol abuse varies enormously between colleges, and in doing so identifies interventions and policies that have been effective, and those that have failed. His study is also unique in looking "upstream" at the broader cultural, organizational and social forces that shape this behavior, where most studies focus only on "downstream" behaviors, well after students have selected their college and have started drinking. Students and parents can take action to lower the risk of binge drinking by following the book's recommendations, and consulting the data it provides about alcohol violations and crime at thousands of colleges. For administrators and student affairs personnel, it both defines and illuminates the issue, and outlines effective interventions. 1978 film Animal House might mark a turning point as alcohol appeared once again at the top of substances used by cultural traditions and patterns which interact with students who are particularly vulnerable at this point in

2017-07-05 What are the consequences when law's stories and images migrate from the courtroom to the court of public opinion and from movie, television and computer screens back to electronic monitors inside the courtroom itself? What happens when lawyers and public relations experts market notorious legal cases and controversial policy issues as if they were just another commodity? What is the appropriate relationship between law and digital culture in virtual worlds on the Internet? In addressing these cutting edge issues, the essays in this volume shed new light on the current status and future fate of law, truth and justice in our time. RichardK Sherwin 564 WISCONSIN LAW REVIEW movies quoted above from Alfred Hitchcocks film Torn Curtain If point for students of high cul tures literary pantheon sorting out works into tragedy versus comedy the

2000 'The contributors supply skilful overviews of the major critical approaches' Sight and Sound May 1998 international coverage ranges from pre-1930s Europe to contemporary 'Bollywood' musicals first class range of contributors from North America, Europe, Australia and Asia many chapters specially commissioned emphasis throughout on critical concepts, methods and debates learning aids include chapter summaries, critiques of individual films and further reading This text is an ideal course companion for undergraduate students studying film, media studies, cultural studies and literary theory. It is especially relevant to

2nd and 3rd year students taking options in World cinema, European cinema, and the impact of changing technologies. film studies would put 1968 or 1969 as the year in which the Can tonese cinema ended it has found it difficult to turning point in the evolution of its film studies In its own way the Chinese Student Weekly was like

2018-12-13 Popular Music and the Moving Image in Eastern Europe is the first collection to discuss the ways in which popular music has been used cinematically, from musicals to music videos to documentary film, in Eastern Europe from 1945 to the present day. It argues that during the period of state socialism, moving image was an important tool of promoting music in the respective countries and creating popular cinema. Yet despite this importance, filmmakers who specialized in musicals lacked the social prestige of leading 'auteurs' and received little critical attention. The resulting scholarly prejudice towards pop culture created a severe shortage of critical studies of the genre. With the fall of state socialism - and with it, the need for economically viable film and media industries - brought about an unprecedented upsurge of films utilizing popular music, and a greater recognition of popular cinema as a legitimate object of study. Popular Music and the Moving Image in Eastern Europe fills the gap and demonstrates why the popular music-cinema interface needs to be theorized with respect to the political, ideological, and social forces invested in

popular culture. cultural history film and television have exploited numerous musical genres Only in the case of disco however point when disco turned into mainstream but also when its normalization began Lawrence 2003 Backed by the pre

2017-11-22 Emerging from Inside Film, a project that helps prisoners and people on probation make their own films, this book discusses the need for working class people to represent themselves and challenge mainstream stereotypes and assumptions about them. This project gave prisoners and parolees the technical skills necessary to make their own films and tell their own stories in order to counter the ways they have been misrepresented. The author demonstrates that film and television are key means by which socioeconomically marginalized groups are classified according to hegemonic norms, as well as the ways such groups can undermine these misrepresentations through their use of the media. As a theoretical reflection on the Inside Film project and the relationship between filmmaking and education, this book explores what radical pedagogy looks like in action. 1978 Shaull M S Radicalism in American Silent Films 1909 1929 A Filmography and History Mcfarland Turning Point 1959 to1960 in Rowbotham Sheila and Benyon Huw eds Looking at Class Film Television and

2013-06-26 After decades of turmoil and trauma, the Brezhnev era brought stability and an unprecedented rise in living

standards to the Soviet Union, enabling ordinary people to enjoy modern consumer goods on an entirely new scale. This book analyses the politics and economics of the state's efforts to improve living standards, and shows how mass consumption was often used as an instrument of legitimacy, ideology and modernization. However, the resulting consumer revolution brought its own problems for the socialist regime. Rising well-being and the resulting ethos of consumption altered citizens' relationship with the state and had profound consequences for the communist project. The book uses a wealth of sources to explore the challenge that consumer modernity was posing to Soviet 'mature socialism' between the mid-1960s and the early 1980s. It combines analysis of economic policy and public debates on consumerism with the stories of ordinary people and their attitudes to fashion, Western goods and the home. The book contests the notion that Soviet consumers were merely passive, abused, eternally queuing victims and that the Brezhnev era was a period of 'stagnation', arguing instead that personal consumption provided the incentive and the space for individuals to connect and interact with society and the regime even before perestroika. This book offers a lively account of Soviet society and everyday life during a period which is rapidly becoming a new frontier of historical research. Turning Point Povorot 1978 a film about a young Moscow intelligentsia couples comfortable world turning upside down after

they fatally run over an old woman on the drive home from a holiday Seen by over 10 million people 155 the

2016-04-01 Gathered together for the first time, the essays in this volume were selected to give scholars ready access to important late-twentieth and early twenty-first-century contributions to scholarship on the Romantic period and twentieth-century literature and culture. Included are Charles J. Rzepka's award-winning essays on Keats's 'Chapman's Homer' sonnet and Wordsworth's 'Michael' and his critical intervention into anachronistic new historicist readings of the circumstances surrounding the composition of Tintern Abbey. Other Romantic period essays provide innovative interpretations of De Quincey's relation to theatre and the anti-slavery movement. Genre is highlighted in Rzepka's exploration of race and region in Charlie Chan, while his interdisciplinary essay on The Wizard of Oz and the New Woman takes the reader on a journey that encompasses the Oz of L. Frank Baum and Victor Fleming as well as the professional lives of Judy Garland and Liza Minnelli. Taken together, the essays provide not only a career retrospective of an influential scholar and teacher but also a map of the innovations and controversies that have influenced literary studies from the early 1980s to the present. As Peter Manning observes in his foreword, this collection shows that even in diverse essays the force of a curious and disciplined mind makes itself felt. film for a class in 1977 This was a 19

year old woman says Juhnke who has since left her Kansas home to Turning Point 1977 An Unmarried Woman 1978 9 to 5 1980 and most recently Desert Hearts

2021-04-06 Film and television create worlds, but they are also of a world, a world that is made up of stuff, to which humans attach meaning. Think of the last time you watched a movie: the chair you sat in, the snacks you ate, the people around you, maybe the beer or joint you consumed to help you unwind—all this stuff shaped your experience of media and its influence on you. The material culture around film and television changes how we make sense of their content, not to mention the very concepts of the mediums. Focusing on material cultures of film and television reception, The Stuff of Spectatorship argues that the things we share space with and consume as we consume television and film influence the meaning we gather from them. This book examines the roles that six different material cultures have played in film and television culture since the 1970s—including video marketing, branded merchandise, drugs and alcohol, and even gun violence—and shows how objects considered peripheral to film and television culture are in fact central to its past and future. Turning Point Herbert Ross 1977 and An Unmar ried Woman Paul Mazursky 1978 This cycle inspired New York Times film cultural notoriety made Looking for Mr Goodbar an ideal candidate for home video distribution 34 Home

2019-12-13 It is hard to discuss the current film industry without acknowledging the impact of comic book adaptations, especially considering the blockbuster success of recent superhero movies. Yet transmedial adaptations are part of an evolution that can be traced to the turn of the last century, when comic strips such as "Little Nemo in Slumberland" and "Felix the Cat" were animated for the silver screen. Representing diverse academic fields, including technoculture, film studies, theater, feminist studies, popular culture, and queer studies, Comics and Pop Culture presents more than a dozen perspectives on this rich history and the effects of such adaptations. Examining current debates and the questions raised by comics adaptations, including those around authorship, style, and textual fidelity, the contributors consider the topic from an array of approaches that take into account representations of sexuality, gender, and race as well as concepts of world-building and cultural appropriation in comics from Modesty Blaise to Black Panther. The result is a fascinating re-imagination of the texts that continue to push the boundaries of panel, frame, and popular culture. films in this era relied primarily on adaptation rather than narrative extension Narrative continuity became increasingly important to readers of movie comics in later decades with Marvels work in the 1970s proving to be a turning point

2021-12-26 The Reform and Opening-up of China since the late 1970s has not only

transformed the economic and political situation of the country but also transformed the Chinese film industry. This volume focuses on the 40 years of the history of Chinese film in the post-Mao era. As all aspects of film production, distribution, and exhibition have been commercialized, Chinese film has become an industry of immense scale and has grown by leaps and bounds. Meanwhile, contemporary Chinese film is marked by a new zeitgeist, with Chinese film closely integrated with Chinese society and the economy. The author argues that the Chinese film industry clearly stands at a turning point where the future of Chinese film and the way to further awaken, change, and shape film production have become important issues worth consideration in contemporary film history. The book will be an essential reading for scholars and students in film studies, Chinese studies, cultural studies and media studies, helping readers to develop a comprehensive understanding of Chinese film. cultural bureaus and China Film Company that it was decided to release the films including The Old Days Were Bright 1978 123 feature films 20 stage art films 1 documentary and 13 animations were reviewed and reported to the

2002-06-01 The Encyclopedia of Chinese Film, one of the first ever encyclopedias in this area, provides alphabetically organized entries on directors, genres, themes, and actors and actresses from mainland China, Hong Kong and Taiwan as well as 300 film synopses. Great care has been taken to provide solid cultural and historical context to the facts. The alphabetical entries are preceded by a substantial historical section, incorporating material on the the main studios and analysing the impact of Chinese film abroad as well as at home in recent years. This Encyclopedia meets the needs, equally, of * the film studies scholar * the student of Chinese culture * the specialist in Chinese film * the curious viewer wanting to know more. Additional features include: * comprehensive cross-references and suggestions for further reading * a list of relevant websites * a chronology of films and a classified contents list * three indexes - (one of film and tv titles with directors names and year of release, one of names including actors, writers, directors and producers and one of studios, all with pinyin romanizations) * a glossary of pinyin romanizations, Chinese characters and English equivalents to aid the specialist in moving between Chinese titles and English translations. Cultural Revolution period directing no more than three films since 1978 See also ethnic minorities film of YZ turning point in the Northeast Campaign sealed the fate of Chiang Kai sheks regime Naturally any film

2001 Animation has had a global renaissance during the 1990s, and nowhere is this more evident than in Asia. With the exception of China and Japan, most Asian nations are relatively new to this art form. Over the last decade, countries such as Taiwan, South Korea, the Philippines, and

Thailand, as well as China, have acted as major offshore production plants for North American and European studios. One of the spurs for this increase in activity has been the global growth of terrestrial, cable, satellite, and video systems, all demanding large menus of programming, including animation. A second spur has been the exceptional popularity that Japanese animé has enjoyed across Asia, Europe, and the United States. Despite these developments, there has not been corresponding growth of a serious literature covering industrial and aesthetic issues about Asian animation, and the small amount of work that has been produced has not been published in English. Animation in Asia and the Pacific provides the first continent-wide analysis, delving into issues of production, distribution, exhibition, aesthetics, and regulation in this burgeoning field. Animation in Asia and the Pacific also offers vignettes of the fascinating experiences of a group of animation pioneers. The historical and contemporary perspectives derive from interviews, textual analysis, archival research, and participation/observation data. film we had begun before we were sent away I was made director of the film and Lin was key animator We so very 1978 One Night in an Art Gallery This was an animated parody about the Gang of Four When we began this

1991 This book, while making very little distinction between high culture and popular culture, reflects the extraordinary pace of cultural change in our time. It ties together the highlights of 20th century culture-the key people, works, ideas and movements in the arts and literature of the century from Australia, Austria, Britain, Canada, Denmark, Netherlands, France, Germany, Italy, Greece, India, Israel, Italy, Japan, Latin American, Poland, Soviet Union, Spain, Sweden, the United States, etc. Categories covered include actors and actresses, architecture, art and artists, art collectors and patrons, art criticism, ballet, cartoonists, illustrators and comic strips, classical music, comedians, comic strips, country music, cultural movements (beat generation, counterculture, Harlem Renaissance, modernism, social realism), dance, design, electronic and experimental music, entertainers, fashion, fictional characters, film, illustrators, jazz, literature, modern dance, music, opera/operetta, painting, philosophy (existentialism), photography, popular music, radio, sculpture, television, and theater. 1978 and Rhapsody 1980 choreographed The Nutcracker 1976 Don Quixote 1978 and Cinderella 1984 and appeared in such films as The Turning Point 1977 White Nights 1985 and The Dancers 1987

2021-06-24 The essays and artworks gathered in this volume examine the visual manifestations of postcolonial struggles in art in East and Southeast Asia, as the world transitioned from the communist/capitalist ideological divide into the new global power structure under neoliberalism that started taking shape during the Cold War. The

contributors to this volume investigate the visual art that emerged in Australia, China, Cambodia, Indonesia, Korea, Okinawa, and the Philippines. With their critical views and new approaches, the scholars and curators examine how visual art from postcolonial countries deviated from the communist/capitalist dichotomy to explore issues of identity, environment, rapid commercialization of art, and independence. These foci offer windows into some lesser-known aspects of the Cold War, including humanistic responses to the neo-imperial exploitations of people and resources as capitalism transformed into its most aggressive form. Given its unique approach, this seminal study will be of great value to scholars of 20th-century East Asian and Southeast Asian art history and visual and cultural studies. film was made widely accessible on Channel Four and the Bureau of Forestry toured it in schools throughout the provinces 62 For Villanueva who was mainly known as a surrealist painter the films production became a turning point in

2009 Responding to a plethora of media representing end times, this anthology of essays examines pop culture's fascination with end of the world or apocalyptic narratives. Essays discuss films and made-for-television movies - including Deep Impact, The Core, and The Day After Tomorrow - that feature primarily [hu]man-made catastrophes or natural catastrophes. These representations complement the large amount of mediated literature and films on

religious perspectives of the apocalypse, the Left Behind series, and other films/books that deal with prophecy from the Book of Revelation in the Bible. This book will be useful in upper-level undergraduate/graduate courses addressing mass media, film and television studies, popular culture, rhetorical criticism, and special/advanced topics. In addition, the book will be of interest to scholars and students in disciplines including anthropology, history, psychology, sociology, and religious studies. 1978 A Distant Thunder 1978 Image of the Beast 1981 and The Prodigal Planet 1983 These films turning point in film history especially related to the evangelical filmmakers Hendershot Since the

2021-03-30 How do Canadian provincial and territorial governments intervene in the cultural and artistic lives of their citizens? What changes and influences shaped the origin of these policies and their implementation? On what foundations were policies based, and on what foundations are they based today? How have governments defined the concepts of culture and of cultural policy over time? What are the objectives and outcomes of their policies, and what instruments do they use to pursue them? Answers to these questions are multiple and complex, partly as a result of the unique historical context of each province and territory, and partly because of the various objectives of successive governments, and the values and identities of their citizens. Cultural Policy: Origins, Evolution, and Implementation in Canada's

Provinces and Territories offers a comprehensive history of subnational cultural policies, including the institutionalization and instrumentalization of culture by provincial and territorial governments; government cultural objectives and outcomes; the role of departments, Crown corporations, other government organizations, and major public institutions in the cultural domain; and the development, dissemination, and impact of subnational cultural policy interventions. Published in English. film du Qu bec Conservation preservation archives museums and the Commission des monuments historiques and Formation education turning point The Minist re des Affaires culturelles on the Offensive Starting