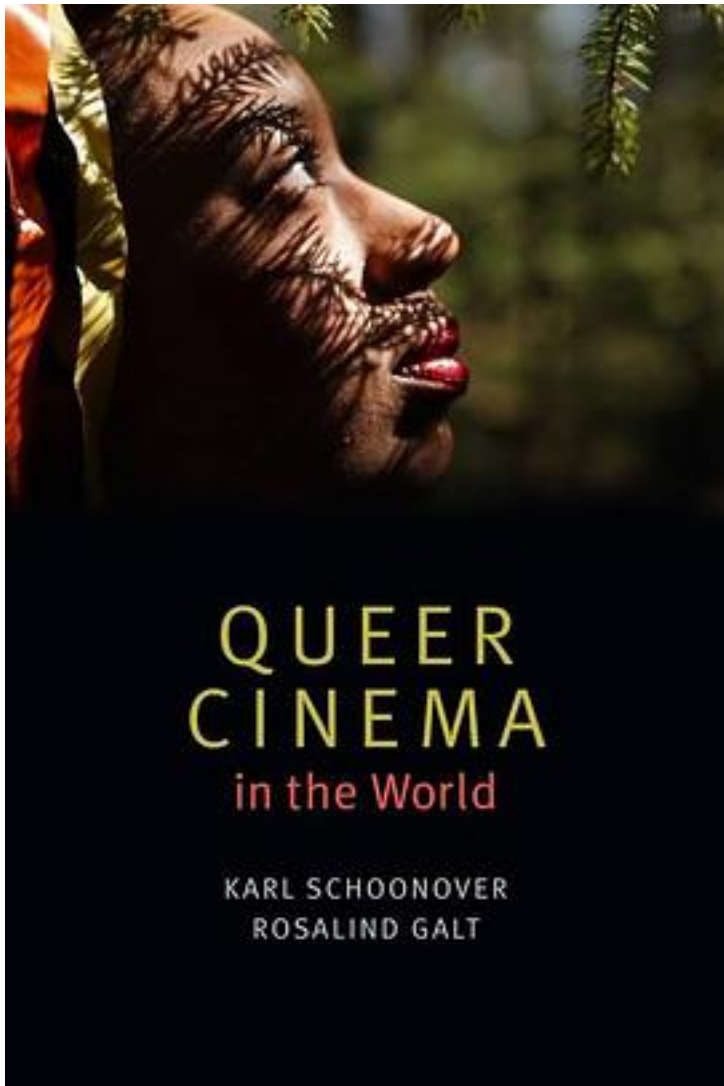


Queer Cinema in the World



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Proposing a radical vision of cinema's queer globalism, Karl Schoonover and Rosalind Galt explore how queer filmmaking intersects with international sexual cultures, geopolitics, and aesthetics to disrupt dominant modes of world making. Whether in its exploration of queer cinematic temporality, the paradox of the queer popular, or the deviant ecologies of the queer pastoral, Schoonover and Galt reimagine the scope of queer film studies. The authors move beyond the gay art cinema canon to consider a broad range of films from Chinese lesbian drama and Swedish genderqueer documentary to Bangladeshi melodrama and Bolivian activist video. Schoonover and Galt make a case for the centrality of queerness in cinema and trace how queer cinema circulates around the globe—institutionally via film festivals, online consumption, and human rights campaigns, but also affectively in the production of a queer sensorium. In this account, cinema creates a uniquely potent mode of queer worldliness, one that disrupts normative ways of being in the world and forges revised modes of belonging.

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Karl Schoonover is Associate Professor and Reader in Film and Television Studies at the University of Warwick and the author of *Brutal Vision: The Neorealist Body in Postwar Italian Cinema*.

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目录: Acknowledgments

Page 1

Introduction: Queer, World, Cinema

10.1215/9780822373674-001

Page 35

Figures in the World: The Geopolitics of the Transcultural Queer

10.1215/9780822373674-002

Page 79

A Worldly Affair: Queer Film Festivals and Global Space

10.1215/9780822373674-003

Page 119

Speaking Otherwise: Allegory, Narrative, and Queer Public Space

10.1215/9780822373674-004

Page 167

The Queer Popular: Genre and Perverse Economies of Scale

10.1215/9780822373674-005

Page 211

Registers of Belonging: Queer Worldly Affects

10.1215/9780822373674-006

Page 259

The Emergence of Queer Cinematic Time

10.1215/9780822373674-007

Page 305

Notes

10.1215/9780822373674-008

Page 339

Bibliography

10.1215/9780822373674-009

Page 357

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