

Cinema in the Cold War

Political projections

Edited by
Cyril Buffet

Cinema Cold War Political Projections

Masha Salazkina



Cinema Cold War Political Projections:

Cinema in the Cold War Cyril Buffet, 2017-10-02 The film industry was an important propaganda element during the Cold War As with other conflicts the Cold War was fought not just with weapons but with words and images Throughout the conflict cinema was a reflection of the societies the ideologies and the political climates in which the films were produced On both sides great stars major companies famous scriptwriters and filmmakers were enlisted to help the propaganda effort It was not only propaganda that was created by the cinema of the Cold War it also articulated criticism and the movie industries were centres of the fabrication of modern myths The cinema was undoubtedly a place of Cold War confrontation and rivalry and yet there were aesthetic technical narrative exchanges between West and East All genres of film contributed to the Cold War thrillers westerns comedies musicals espionage films documentaries cartoons science fiction historical dramas war films and many more These films shaped popular culture and national identities creating vivid characters like James Bond Alec Leamas Harry Palmer and Rambo While the United States and the Soviet Union were the two main protagonists in this on screen duel other countries such as Britain Germany Poland Italy and Czechoslovakia also played crucially important parts and their prominent cinematographic contributions to the Cold War are all covered in this volume This book was originally published as a special issue of Cold War History

Cinema in the Cold War Cyril Buffet, 2017-10-02 The film industry was an important propaganda element during the Cold War As with other conflicts the Cold War was fought not just with weapons but with words and images Throughout the conflict cinema was a reflection of the societies the ideologies and the political climates in which the films were produced On both sides great stars major companies famous scriptwriters and filmmakers were enlisted to help the propaganda effort It was not only propaganda that was created by the cinema of the Cold War it also articulated criticism and the movie industries were centres of the fabrication of modern myths The cinema was undoubtedly a place of Cold War confrontation and rivalry and yet there were aesthetic technical narrative exchanges between West and East All genres of film contributed to the Cold War thrillers westerns comedies musicals espionage films documentaries cartoons science fiction historical dramas war films and many more These films shaped popular culture and national identities creating vivid characters like James Bond Alec Leamas Harry Palmer and Rambo While the United States and the Soviet Union were the two main protagonists in this on screen duel other countries such as Britain Germany Poland Italy and Czechoslovakia also played crucially important parts and their prominent cinematographic contributions to the Cold War are all covered in this volume This book was originally published as a special issue of Cold War History

Cold War II Tatiana Prorokova-Konrad, 2020-11-24 Contributions by Thomas J Cobb Donna A Gessell Helena Goscilo Cyndy Hendershot Christian Jimenez David LaRocca Lori Maguire Tatiana Prorokova Konrad Ian Scott Vesta Silva Lucian Tion Dan Ward and Jon Wiebel In recent years Hollywood cinema has forwarded a growing number of images of the Cold War and entertained a return to memories of conflicts between the USSR and the US Russians and

Americans and communism and capitalism Cold War II Hollywood's Renewed Obsession with Russia explores the reasons for this sudden reestablished interest in the Cold War Essayists examine such films as Guy Ritchie's *The Man from U.N.C.L.E.* Steven Spielberg's *Bridge of Spies* Ethan Coen and Joel Coen's *Hail Caesar* David Leitch's *Atomic Blonde* Guillermo del Toro's *The Shape of Water* Ryan Coogler's *Black Panther* and Francis Lawrence's *Red Sparrow* among others as well as such television shows as *Comrade Detective* and *The Americans* Contributors to this collection interrogate the revival of the Cold War movie genre from multiple angles and examine the issues of patriotism national identity otherness gender and corruption They consider cinematic aesthetics and the ethics of these representations They reveal how Cold War imagery shapes audiences understanding of the period in general and of the relationship between the US and Russia in particular The authors complicate traditional definitions of the Cold War film and invite readers to discover a new phase in the Cold War movie genre

Cold War II James Bond Will Return Claire Hines, Terence McSweeney, Stuart Joy, 2024-01-09 For over six decades James Bond has been a fixture of global culture universally recognizable by the films combination of action set pieces sex political intrigue and outrageous gadgetry But as the British Empire entered the final stages of collapse as the Cold War wound down and the War on Terror began and as the visions of masculinity and femininity the series presented began to strike many viewers as outdated the Bond formula has adapted to the changing times Spanning the franchise's entire history from Sean Connery's iconic swagger to Daniel Craig's rougher more visceral interpretation of the superspy *James Bond Will Return* offers both academic readers and fans a comprehensive view of the series's transformations against the backdrop of real world geopolitical intrigue and sweeping social changes Leading scholars consider each of the twenty five films in the series showing how and why Bond has changed and what elements of the formula have stood the test of time Each chapter examines a single film from a distinct position giving readers a full picture of the variety and breadth of the longest running series in cinema history Close formal readings production histories tracings of the political social and historical influences analyses of the series use of then new filmmaking technologies reflections on the star personas that have been built around the character these and many more approaches combine to produce a wide ranging view of the James Bond film franchise Essential reading for Bond scholars and aficionados alike *James Bond Will Return* brings out the many surprising complexities of an iconic character

Remapping the Cold War in Asian Cinemas Sangjoon Lee, Darlene Espena, 2025-10-01 This book is about cinema and the cultural Cold War in Asia set against the larger history of the cultural political and institutional linkages between the US Europe and Asia at the height of the Cold War From the popularity of CIA sponsored espionage films in Hong Kong and South Korea to the enduring Cold War rhetoric of brotherly relations in contemporary Sino Indian co production cinema has always been a focal point of the cultural Cold War in Asia Historically both the United States and the Soviet Union viewed cinema as a powerful weapon in the battle to win hearts and minds not just in Europe but also in Asia The Cold War in Asia was properly speaking a hot war with proxy military confrontations

between the United States on one side and the Soviet Union and China on the other. Amid this political and military turbulence, cataclysmic shifts occurred in the culture and history of Asian cinemas as well as in the latitude of US cultural diplomacy in Asia. The collection of essays in this volume sheds light on the often forgotten history of the cultural Cold War in Asia. Taken together, the volume's fifteen chapters examine film cultures and industries in Asia to showcase the magnitude and depth of the Cold War's impact on Asian cinemas, societies, and politics. By shifting the lens to Asia, the contributors to this volume re-examine the dominant narratives about the global Cold War and highlight the complex and unique ways in which Asian societies negotiated, contested, and adapted to the politics and cultural manifestations of the Cold War.

World Socialist Cinema Masha Salazkina, 2023-06-13. One of the Best Scholarly Books of 2023. The Chronicle of Higher Education. A free ebook version of this title is available through Luminos University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more. In this capacious transnational film history, renowned scholar Masha Salazkina proposes a groundbreaking new framework for understanding the cinematic cultures of twentieth-century socialism. Taking as a point of departure the vast body of work screened at the Tashkent International Festival of Cinemas of Asia, Africa, and Latin America in the 1960s and 1970s, *World Socialist Cinema* maps the circulation of films between the Soviet Bloc and the countries of the Global South in the mid to late twentieth century, illustrating the distribution networks, festival circuits, and informal channels that facilitated this international network of artistic and intellectual exchange. Building on decades of meticulous archival work, this long-anticipated film history unsettles familiar stories to provide an alternative to Eurocentric national and regional narratives rooted outside of the capitalist West.

German Wartime Memory, American Exceptionalism, and Post-Cold War Blockbuster Cinema Robert Pirro, 2025-08-29. This book excavates the diverse and mostly unnoticed political meanings made available to American and German audiences by the blockbuster films helmed by transplanted West German directors Roland Emmerich and Wolfgang Petersen. Through formal film analysis, broad consideration of American and German film criticism, and reflection on relevant political developments of the post-Cold War era, the book reveals how traces of Germany's experience of dictatorship and wartime destruction find inadvertent cinematic expression in ways that helped American and German moviegoers find orientation in the changed political and cultural landscape of a newly globalized world. To complement and deepen the analysis of the Hollywood output of Emmerich and Petersen, the book juxtaposes the creative product of these transplanted directors to examples of a converse cinematic phenomenon considered under the label American Babelsberg, which encompasses World War Two-themed films shot by American directors in Germany utilizing the production facilities at Babelsberg. Focus here is placed particularly on two high-profile cinematic releases of the aughts: *Valkyrie* (2008) and *Inglourious Basterds* (2009). The magnetic attraction to or nettlesome burden of World War Two memories on these directors of American Babelsberg and German Hollywood is explained in this book by the entwined histories of Germans and Americans, the different challenges of national self-definition.

and renewal they faced in the post Cold War world and their long standing and ongoing transatlantic discourse of political ideas and cultural ideals This book will be of great interest to students and scholars of film studies politics popular culture and contemporary history *Hollywood's Cold War* Tony Shaw,2007-09-19 *Hollywood's Cold War Cold War Cosmopolitanism* Christina Klein,2020-01-21 South Korea in the 1950s was home to a burgeoning film culture one of the many Golden Age cinemas that flourished in Asia during the postwar years Cold War Cosmopolitanism offers a transnational cultural history of South Korean film style in this period focusing on the works of Han Hyung mo director of the era's most glamorous and popular women's pictures including the blockbuster *Madame Freedom* 1956 Christina Klein provides a unique approach to the study of film style illuminating how Han's films took shape within a free world network of aesthetic and material ties created by the legacies of Japanese colonialism the construction of US military bases the waging of the cultural Cold War by the CIA the forging of regional political alliances and the import of popular cultures from around the world Klein combines nuanced readings of Han's sophisticated style with careful attention to key issues of modernity such as feminism cosmopolitanism and consumerism in the first monograph devoted to this major Korean director A free open access ebook is available upon publication Learn more at www.luminosoa.org *Science Fiction Cinema and 1950s Britain* Matthew Jones,2017-11-30 For the last sixty years discussion of 1950s science fiction cinema has been dominated by claims that the genre reflected US paranoia about Soviet brainwashing and the nuclear bomb However classic films such as *Invasion of the Body Snatchers* 1956 and *It Came from Outer Space* 1953 and less familiar productions such as *It The Terror from Beyond Space* 1958 were regularly exported to countries across the world The histories of their encounters with foreign audiences have not yet been told *Science Fiction Cinema and 1950s Britain* begins this task by recounting the story of 1950s British cinema goers and the aliens and monsters they watched on the silver screen Drawing on extensive archival research Matthew Jones makes an exciting and important intervention by locating American science fiction films alongside their domestic counterparts in their British contexts of release and reception He offers a radical reassessment of the genre demonstrating for the first time that in Britain which was a significant market for and producer of science fiction these films gave voice to different fears than they did in America While Americans experienced an economic boom low immigration and the conferring of statehood on Alaska and Hawaii Britons worried about economic uncertainty mass immigration and the dissolution of the Empire *Science Fiction Cinema and 1950s Britain* uses these and other differences between the British and American experiences of the 1950s to tell a new history of the decade's science fiction cinema exploring for the first time the ways in which the genre came to mean something unique to Britons

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